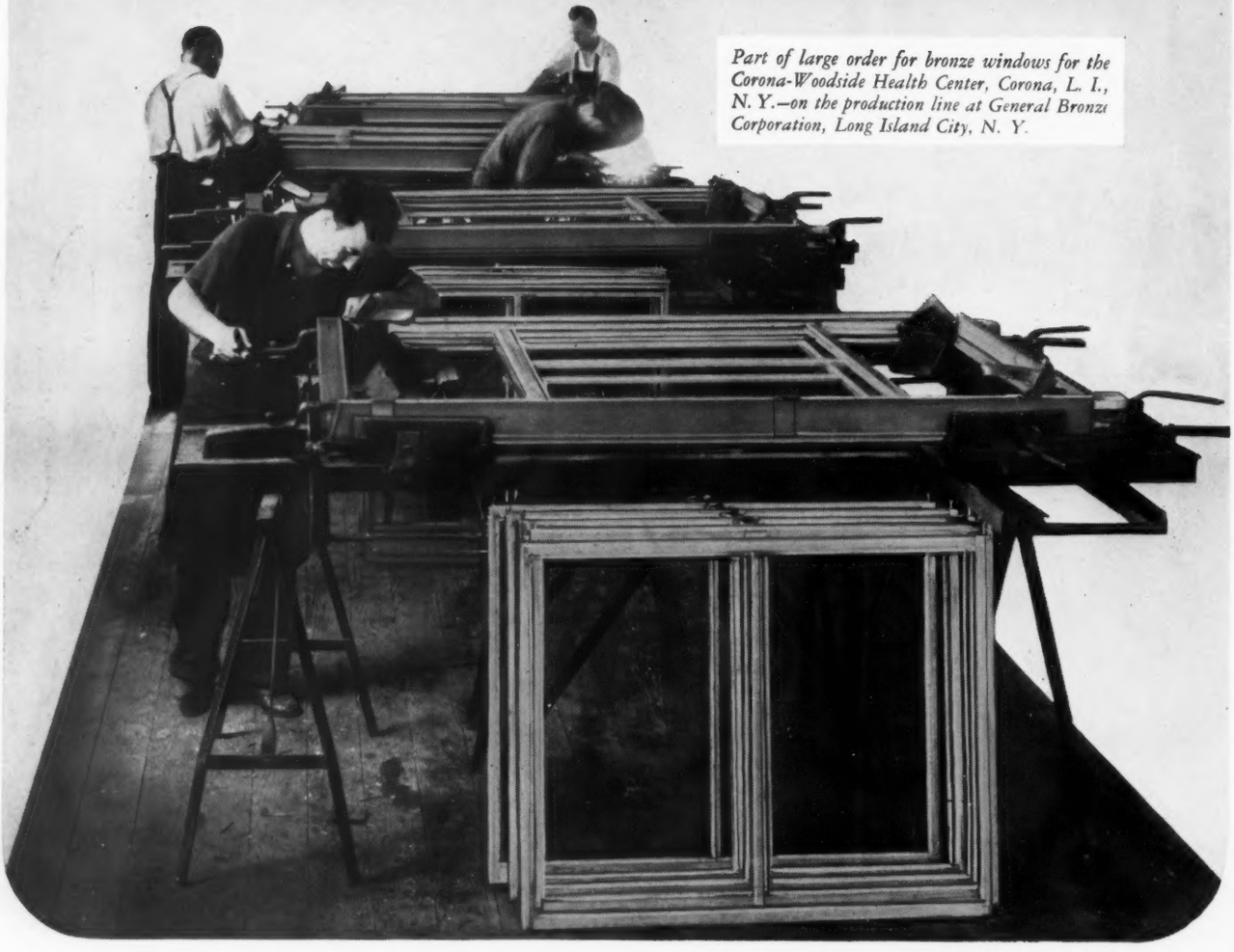
PENCIL POINTS

"PRODUCTION LINE" CUTS COSTS



Part of large order for bronze windows for the Corona-Woodside Health Center, Corona, L. I., N. Y.—on the production line at General Bronze Corporation, Long Island City, N. Y.

BRONZE WINDOWS priced within ready reach for many types of buildings—due to standardized production

FOR lasting good appearance, weather-tightness and easy, positive operation . . . plus minimum maintenance . . . bronze windows have long been regarded as ideal.

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For public buildings, hospitals, schools and better residences, bronze offers a practical fulfillment of all that may be wished for in quality window construction.

The American Brass Company does not make windows, but supplies Anaconda Architectural Bronze in extruded and drawn shapes to leading window manufacturers. 4093

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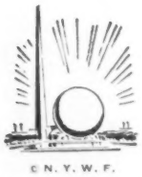

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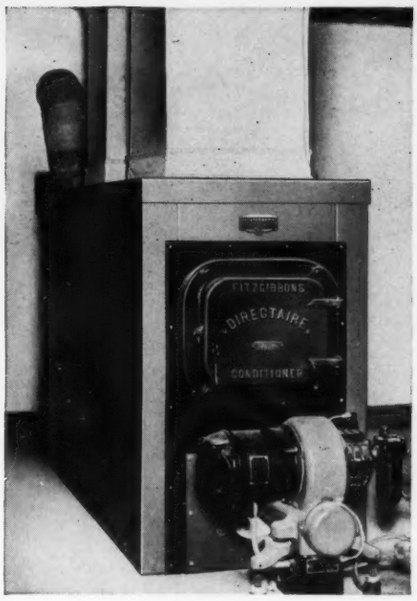
In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.—*Subsidiary of Anaconda Copper Mining Co.*

PENCIL POINTS, published monthly by Reinhold Publishing Corporation at 258 Atlantic St., Stamford, Conn. Publication office, Stamford, Conn. Editorial and Advertising Offices, 330 West 42nd Street, New York, N. Y. Yearly subscription $3.00, single copies 50 cents. Entered as second class matter, March 10, 1930, at the Fost Office, Stamford, Conn., under the Act of March 3, 1879. Volume XXI, No. 6, Dated June, 1940.

Residence in Lawrence, L. I., N. Y.
Sutton Park, Inc., Developers
Edwin Kline, Architect
Roslyn, L. I.



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Occupation .....

HERE, THERE, THIS & THAT

THE ARCHITECT TAKES TO THE AIR

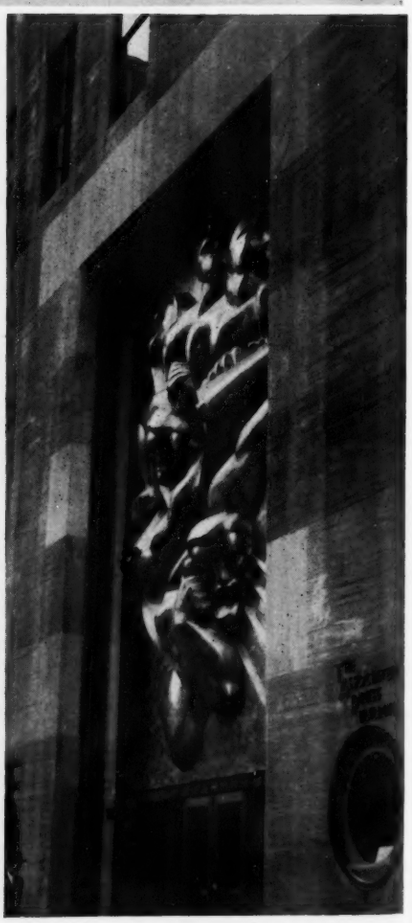
The lifeline of any art or profession is the tie that exists between talent and services on the one side and public interest and response on the other. Technical proficiency and a desire to create are of little value if the actual consumer is apathetic and unappreciative of the work to which one has dedicated his career.

That the lifeline between the architect and the house in Southern California should ever be threatened is an utter absurdity. In this region where a happy concurrence of architectural talent, mild climatic conditions, and a freedom from restricting traditions has produced one of the finest expressions in the contemporary residential field, it is hardly conceivable that the public could be led to think that this development might be maintained and continued without the services of an architect.

Well, it's true, though!

During the last few years there has been a steady falling off of work in the offices, and one by one the draftsmen have drifted away to other

(Continued on page 20)



Men of the Press are honored by the 10-ton stainless steel sculpture shown above in photographs taken the day it was ceremoniously unveiled, over the main entrance of the Associated Press Building in Rockefeller Center, New York, with architects, industrialists, and A.P. executives attending. Isamu Noguchi was the Sculptor, having won a National Competition for design of this panel, in 1938 (See PENCIL POINTS, *November, 1938, page 12) and it was cast in stainless steel by the General Alloys Company, Boston. The activities of the Press are symbolized by the figures of Editor, Reporter, Photographer, Teletype and Telephoto Operators. The stainless steel sculpture is approximately 24 x 18 feet and was cast in nine sections, being about 20 times larger than any previous casting in this light-reflecting material. Detail Photos by Gladys Laurin*

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STOCK woodwork like the mantel in this room is architecturally correct. Yet its cost is low!

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1866

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(Continued from page 16)

fields, but the volume of construction as indicated by the building permits—and we haven't been able to believe our eyes—has been steadily rising. While the older practitioners have been standing around talking about the good old days, the younger men have realized that the time has come to band together to try to check the encroachments of the builder.

In the fall of 1938 the Professional Betterment Committee of the Southern California Chapter under the leadership of energetic chairman Donald B. Kirby engaged a public relations expert to look into the standing of the architect locally. In the report that was made it was set forth that three forces were at work against the interests of the architect: the apathy and misunderstanding of the public regarding the functions of an architect; the dislike of a great many general and sub-contractors for the architect and his attitude towards them; and the tie-ups that had been developed between the real estate operators and the builders. To overcome these negative forces the report suggested the education of the public through space advertising, printed booklets, radio time, and billboard signs; and the improvement of relations with the contractors and real estate operators by a more co-operative attitude and by a re-vamping of certain professional procedures.

The work of the committee, composed of Robert Ainsworth, Gordon Kaufmann, Graham Latta, Floyd Rible, Allen Siple and Paul Hunter, was lauded, and it was acknowledged that the report was substantially correct. The whole project bogged down then, when the majority of the Chapter membership declined to supply funds for an active program, either by using available moneys or by authorizing assessments. Exeunt omnes.

In the spring of this year an equally energetic, but better-supported, group came forward with an aggressive program: Merrill Baird, President of the State Association of California Architects, and Harold Sexsmith, and Walter Hagedohm. This program called for a series of fifteen-minute weekly broadcasts over a period of thirteen weeks, at a cost for each broadcast of $92 for air time and $30 for script and talent. When on April 23rd at a meeting of the Advisors and the Executive Board of the Association this proposal was presented, the gulps were distinctly audible. But after a recording was played giving an idea of what a broadcast would be like and how many constructive ideas could be put over in a fifteen-minute period, the vote was unanimous. So thorough had been the preparations of Walter Hagedohm during the preceding months that it was possible to go on the air with the first broadcast the following Sunday morning, April 28th at 10 A. M. from Columbia's station KNX.

At the date of this writing the first three of the series have come over the air. Certain statements have been repeated in each one of these talks with the idea of drilling them in. "The architect is the only one in the building field that is specifically trained to design a home." "Most people build a home just once; that home if designed by an architect will have character and its value will not depreciate." "Architects charge for their services, but an architect is never high-priced, because his training and experience effect many savings for the owner throughout the entire project."

To those whose chief contact with radio may be the whimsies of Charlie

(Continued on page 22)

. . . **TOO LATE** for the door opener again. A simple thing to correct, but it happens every day, over and over again, to the embarrassment and annoyance of apartment dwellers and their callers.

Connecticut engineers found the answer — a suite telephone with a pilot light that shows the tenant instantly when the vestibule door has been opened. . . . another example of alert, progressive engineering.

To assist owners, contractors, architects and engineers in planning communications and signaling systems, Connecticut engineers offer you, at no cost, a complete service from preliminary consultation to detailed installation and wiring diagrams.

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For advanced engineering put it up to "Connecticut"

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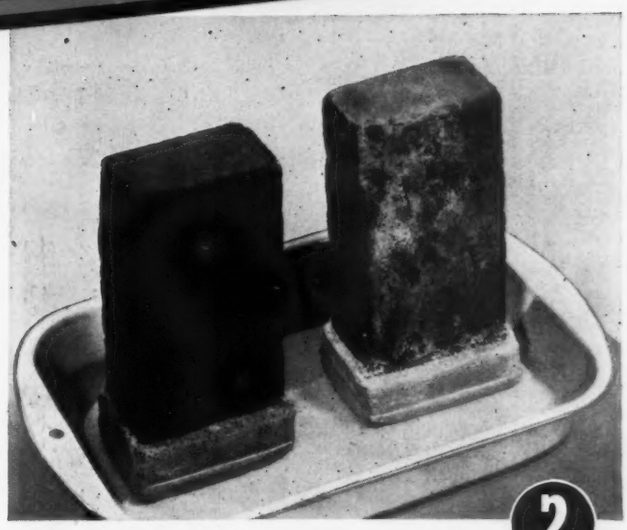
MAKE THIS TEST — *Prove* BRIXMENT is BEST!

1 "Cap" one brick with Brixment mortar, and one brick with mortar made with portland cement and lime. After mortars have hardened, place both brick in a pan of shallow water. (Photo 1.) . . .



2 Keep about an inch of water in the pan. Even if soluble salts are present in the brick or sand, you will soon be convinced that *Brixment mortar helps prevent efflorescence.* (Photo 2.)

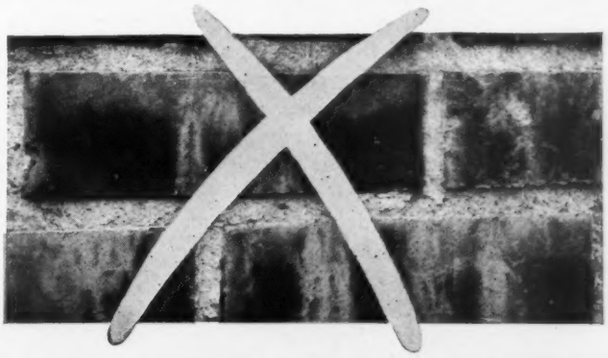
BRIXMENT *Mortar Helps Prevent* EFFLORESCENCE!

EFFLORESCENCE is an outcropping of minute white crystals on brickwork. When these crystals occur on colored mortar joints, the condition is sometimes mistaken for *fading.*

Efflorescence is caused by the presence of soluble salts in masonry materials. When reached by water, these salts dissolve and are drawn, by evaporation, to the surface of the wall.

Brixment *never causes efflorescence* because it is practically free from soluble salts. Even when such salts are present in the sand or brick, the waterproofing in Brixment mortar usually *prevents them from coming to the surface.*

Bricklayers who have used Brixment mortar for years say they have *never seen* a case of efflorescence on a Brixment wall. If you have been troubled by efflorescence, we suggest that you *try Brixment.*



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Write for literature detailing construction and describing the new Jamison Hardware. JAMISON COLD STORAGE DOOR CO., Hagerstown, Md. Branches in principal cities.

Jamison, Stevenson, and Victor Doors.

(See our catalog in Sweet's Catalog File)

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TIME has proven their matchless smoothness, their richer tone values and general all-around superiority

A. W. FABER, *Inc.*
NEWARK, N. J.

(Continued from page 20)

McCarthy or Jack Benny, heard from the sprawling comfort of an armchair, it is well to point out that undertaking a radio program is no mean thing. By telephone check-ups the station estimated that there were about 135,000 persons listening in between 9:00 and 10:30 on Sunday mornings. For such an audience only the most carefully considered material could be used, and that material presented in an interesting and popular fashion. The script is being written by a representative of an advertising agency in conjunction with a committee of the State Association. This must then be forwarded to the station several days in advance in order that it may be approved by the broadcasting company.

The program is being given life and verisimilitude by having an architect present who answers questions put to him by the announcer and explains the services offered by architects. A woman client has also appeared to interview the architect about his work in the designing and building of her home. Every effort is being made to keep the character of the program constructive by emphasizing the value of an architect, rather than by dwelling upon the practices of unscrupulous builders.

At each broadcast an offer is made to answer all questions sent in by mail to the station. After the first broadcast there were thirty letters; and after the second, eighty-six. Among these letters were some ten possible prospects. To each one was sent the name of a single architect in his district who was interested in this type of work, the architects being chosen in alphabetical order. Later a follow-up will be made to learn if the prospect and the architect arrived at an understanding or whether additional aid is desired.

The effect upon the profession in Southern California has been very stimulating. A spirit of hope and co-operation has been rekindled, and there is a feeling that something is actually being done to correct the situation. Many new ideas are being advanced in these broadcasts which are of definite help to the architect in converting his prospects into clients under these changed conditions.

The public seems to be pleased to have the architect make known his services and value. Just as most people regard the printed word as gospel truth, so do they also believe that the radio speaks with the voice of authority.

PAUL HUNTER
Los Angeles

STUDENT LETTERS ARE NOT FORGOTTEN

We trust that none of the students who have written for the special section of The Threshing Floor edited under direction of *Paul Pippin*, of the School of Architecture, Columbia University, feel that their efforts have not been appreciated, since those letters have not been printed last month or this. We are proud of the response from our youngest readers and have only deferred publishing the letters until we can give them adequate space.

As a matter of fact, we plan to resume publication of Student Letters in our July issue, and suggest that those interested in opinions from the schools of the profession watch for The Threshing Floor next month.

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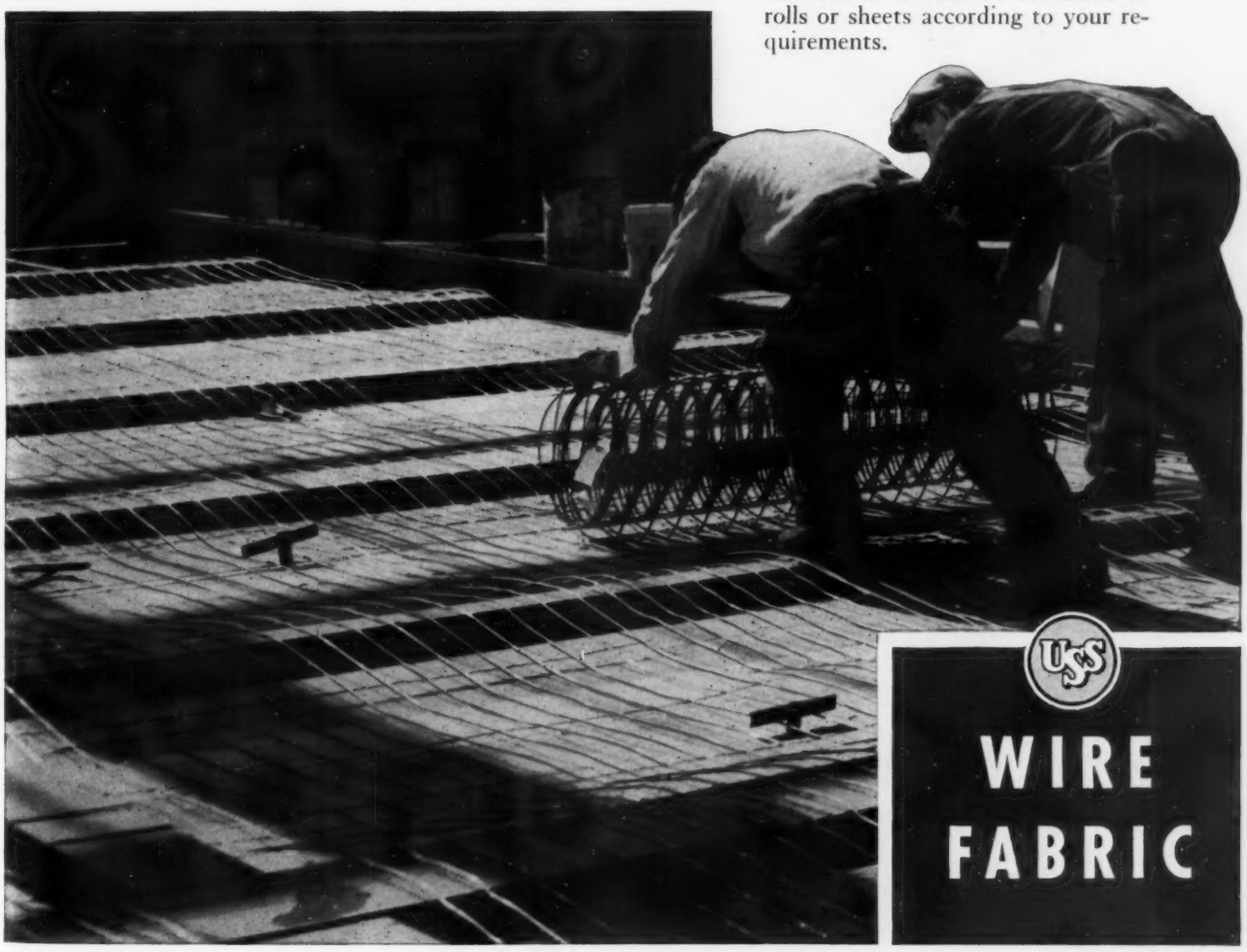
IN thousands of buildings, concrete walls, floors and roofs are made safer, longer-lasting and more fireproof by the use of U·S·S Wire Fabric. For this sturdy reinforcing material provides a backbone of steel that assures uniform strength and rigidity throughout the concrete slab.

The cost of installing U·S·S Wire Fabric is low. The product is convenient to handle—goes down quickly and easily — lies flat and always stays in place. The speed and simplicity of installing wire fabric keep labor costs down . . . make wire fabric the ideal concrete reinforcement.

U·S·S Wire Fabric is available in Electric Welded and Triangle Mesh Fabrics. Both can be furnished in rolls or sheets according to your requirements.



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UNITED STATES STEEL

SULPHUR & M'LASSES MIGHT HELP THIS

Oh that the vernal upsurge through all nature might be, as well, a force to quicken such vile things as national economies. Those festering inventions of total depravity would benefit no end by the discipline of a hook-up with immutable laws, eternally beyond human tinkering and calculable in advance. As 'tis, our trade is like one prone to auto-hypnosis, who falls asleep at the slightest economic provocation, and those of us at the bedside of our sleeping beauty pray for the rumble of one good snore, whose happy implication would mean future awakening. But she's either too genteel to snore, as many still suppose, or else the tsetse's nipped her, as others fear. Meanwhile we plug along and marvel, objectively, at the springtime.

There is record of the death of two talented men during the month of April, Philip S. Avery, who graduated from Dartmouth to establish a practice that gave Boston many years of his fine architectural output, and Clifton G. Gilpatrick, a superlative designer and delineator. Mr. Avery leaves many charming residences as a remembrance of his skill, and Mr. Gilpatrick, a host of architects and draftsmen who knew him for his outstanding ability and his sincerity as a friend.

Duce McIntosh piloted the Architectural League of Boston to its last port of call before the annual election, and knowing that electorates seem to be on the rampage this year, his party carried the new slate ashore under cover of the ship's guns. One look about and Capt. McI. signaled back with his flashlight K-S-M-L (Keep slowmatch lighted). Later in the evening some variant on Phidippides brought tidings that the last punk was burning low, which fetched the landing party back to the captain's barge on the hot-foot.

The Architectural Club had a "smoke talk" on April 24th, run by Robert P. Bellows, on the eve of his spring fishing trip.

These evenings are the best of their kind for miles about, and at the price of being repetitious I again emphasize the extraordinary bargain in plentiful food and drink: *Hordeum vulgare pickwickia* and *Coffea arabica forknallis*, set to the slogan—"Be it barrel or pot, through spigot, o'er nozzle, it tickles the palate and reddens the schnozzle."

The mental food of that occasion was a talk on "Efflorescence and Masonry Disintegration," by Stanley Newman.

On May 3rd the Club's annual costume party shaped up as a "Poverty Ball," which being among architects would deprive the costumers of any trade, but not the archs. of fun, allee samee. They had it on this occasion and voted strong approval.

The Boston Society of Architects wound up its main season with an important foregathering and distribution of prizes; this on May 7th, and under the leadership of President William Emerson.

It had been the Rotch Travelling Scholarship day of judgment and the jurists were present; William Pope Barney, Israel P. Lord (who once climbed the mighty Popocatepetl), Clark C. Zantziger, Jr., with Niels H. Larsen as Chairman.

(Continued on page 26)

A 4-star Performer
from the
Lone Star State

AZROCK Carpet Tile
offers these
Distinctive Advantages

DE LUXE MARBLEIZING

1 AZROCK Tiles are marbleized mechanically, adding exactness in style, greater beauty in color and design.

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This Good Modern Entrance Deserved . . . and *Got* . . . Up-to-Date Door Control

What does "Fred Harvey" mean to you? Good food, of course—but more. This name is famous for quiet, unobtrusive and thoroughly dependable service, in every department.

Perfectly natural then, for owner Harvey and architect Samuel Marx to choose LCN Overhead Concealed Closers for the entrance doors in the new Restaurant and Cocktail Room at the Dearborn Station in Chicago.

Hungry and thirsty visitors, enticed by these good-looking portals, find they swing open with hospitable ease and close firmly under full control, no matter how drafty the day may be. Yet the door closing device is so little in evidence as to be unnoticed. Only the flat steel arm shows when a door is opened; nothing is visible, on either side, when the doors are closed.

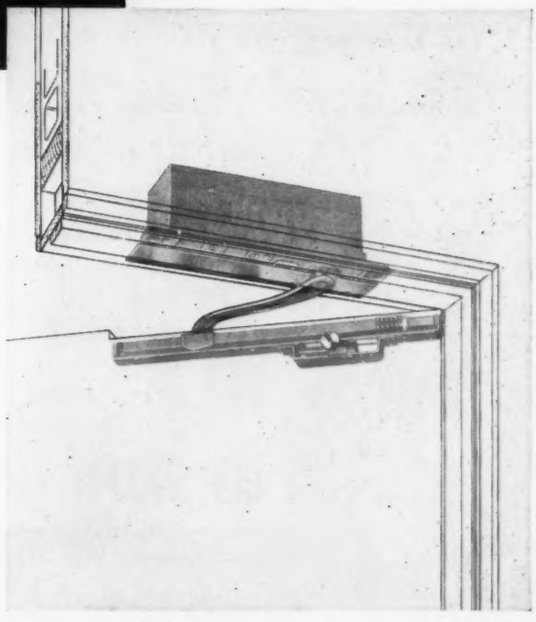
For modern air-conditioned areas this matter of door control becomes vitally important. LCN engineers have kept up with the architectural designer, and today offer him no fewer than 86 types and sizes of overhead and floor concealed and exposed door closers to handle every (swing) door problem to the very best advantage. It pays to know what you can do nowadays in door control. See the LCN catalog in Sweet's, section 16-25, call the local LCN representative or write Norton Lasier Company, 466 West Superior Street, Chicago, Illinois.

LCN

Consider THESE IMPORTANT ADVANTAGES:

The LCN 200 series overhead concealed door closers, used in the Fred Harvey Restaurant shown at left offer six main advantages:

1. Closer mechanism is entirely concealed in the head jamb, in small vertical space, leaving design of doorway unspoiled.
2. No part of the door closer is visible when door is closed.
3. Power is correctly applied, at ample distance from hinge, by a lever arm which is seen only in the open position.
4. Door is hung on regular butts, entirely independent of closer, so far as its weight is concerned.
5. A simple, narrow metal threshold is used, costing much less and looking better than a special box-end or wide threshold.
6. No extra door holders or stops are needed; hold open feature and shock absorber are contained in the closer.



Above, a "phantom" view showing the location, in head jamb and top of door, of LCN 200 series single acting overhead door closer. Its installation is simple, and it is used with equal success in wood or metal door and frame construction. See Sweet's, section 16-25 or send for details.

(Continued from page 24)

This year's subject, "A Convention Hall," produced solutions in the contemporary manner, and a tie for second place. George P. McClellan won; with George Lloyd and Harry Wiess (M.I.T.) paired as runners-up. Right here the Boston Architectural Club felt justly proud, Messrs. McClellan and Lloyd being genuine, *bona fide* Club products, who learned their orders under Mr. Alter, but were not too corrupted by contact with the ancients to turn on modernist thought processes and do very well.

Several other awards were made by President Emerson, beginning with the B.S.A. Prize which went to Harvard's John C. Harkness. The B.S.A. Week-end Prize was collected by William E. Haible of M.I.T. Then there were six awards restricted to Technology students, firstly the Chamberlain Prize, won by Miss Sylvia Shimberg. The five F. W. Chandler prizes went to B. Leonard Krause, Miss Jean Fassett, William L. Schubert, and Ieoh M. Pei who received two of them. Krause and Pei are veteran prize-winners if memory serves, and it does.

Professor Arnold Perriton of the University of New Hampshire spoke about the newly formed New Hampshire Society of Architects, of which he is President. As you work up into the hills there are many fewer practitioners per square mile. Maximum density for the nation must be here in Boston, and the B.S.A. has always carried on for our northern neighbors as well as for the locals, though without much ado in the Vermont sector. 'Twould seem the genius of the Vermonter veers more towards Republicanism than building design.

New Hampshire is a different story, and a changing one. Several firms, notably that of Jens Fredric Larsen, do work in various States beyond their own, so the time must be ripe for a more immediate focus of effort in the business of running a profession.

The approaching retirement of Henry Vincent Hubbard, Norton Professor of Regional Planning at Harvard, brought William Stanley Parker and Charles D. Maginnis to their feet in appreciation of his long years of distinguished service as teacher, worker with many planning boards, and as a partner at Olmstead Brothers. Professor Hubbard's reply summarized his pioneering experiences and the technique of effecting civic betterments.

Fred S. Crowther, who was expert for the Davenport-Brown Company until its dissolution upon the death of Mr. Brown, has set up his own organization to produce custom woodwork, at 25 Miner St., Boston; F. S. Crowther Company.

Wendell Holt's industrial design has been applied to the greater glory of Sears, Roebuck these several years, but recently he made a trip back East. We have always accepted the Holt word as a species of gospel, though now it has a tinge of the apocrypha about it. He is reported to have said, "I drove and saw the ball bounce and disappear as it hit the green. A thorough search was ballless, until a nearby workman bethought he'd felt something funny in his hip pocket, and there it was—a pocket in one. Of course this created an unbelievable—I mean unplayable lie of no mean proportions." Teetotaler, too, this guy Holt.

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THE DOOR WITH THE
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COUNTERBALANCING SPRINGS
TAILORED
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VOLUME XXI NUMBER 6 JUNE, 1940

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THE MONOGRAPH SERIES

VOLUME XXVI, NUMBER 3

SOME NEW ENGLAND PANELED ROOM ENDS, FROM THE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES, BY *FRANK CHOUTEAU BROWN*, WITH RESEARCH AND MEASURED DRAWINGS BY THE AUTHOR, AND PHOTOGRAPHS BY *ARTHUR C. HASKELL* 379

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HERE, THERE, THIS, AND THAT

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COVER DESIGN AND TYPOGRAPHY BY *GUSTAV JENSEN*

PENCIL POINTS

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WAR MONUMENT FOR ROCHESTER, N. Y., BY C. P. JENNEWEIN, WINNER OF AN INVITED COMPETITION AMONG FIVE NOTED SCULPTORS. MICHAEL RAPUANO, NEW YORK LANDSCAPE ARCHITECT, COLLABORATED

PENCIL POINTS

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May 20, 1940

TO THE READERS OF PENCIL POINTS

Twenty years ago, in June, the first issue of PENCIL POINTS appeared. Its declared editorial policy was to devote itself "to matters of interest to draftsmen, designers, and specification writers." In following this program, the magazine quickly became of interest to architects as well. We think it fair to say that during the subsequent twenty-year period we have maintained essentially the same basic policy. The result is that we face the next twenty years with a greater number of architects, draftsmen, designers, and specification writers on our subscription list than ever before.

During its earlier years, PENCIL POINTS concerned itself principally with the techniques of all drafting room activities. We have been told that the material we published along these lines helped mightily in the development of skills and efficiencies among the thousands of men who were active in architecture during the boom years.

Latterly, we have shifted our position somewhat in the direction of stressing design rather than draftsmanship. With changes taking place in the manner of choosing and assembling materials in building, we have felt that there was a need to set before our readers illustrations showing how leading designers have reacted to the changing times, and technical data about materials and construction methods.

We hope to go on from here always with the thought of serving the architectural profession in every effective way possible. We want every reader to feel that this is his magazine and that we are anxious to receive from him every suggestion that will help us to serve him better.

We did not choose, as we might, to make this anniversary the occasion for a special issue. We have, however, asked Talbot Hamlin this month to cast a speculative eye into the future and to forecast some of the things which will confront architects from now on. We think you will find his remarks interesting and stimulating. Certainly there appears to be ahead a challenge to the architect to make this a better world to live in. As for ourselves, we shall do our best to provide him with current information and inspiration, which we all need to have in facing courageously the problems of these troubled times.

Kenneth Reid

D E S I G N

家

NEW HOUSE IN THE TRADITIONAL JAPANESE MANNER IN TOKYO

THE JAPANESE HOUSE

BY RALPH WALKER

An occidental studying the Japanese house comes quickly to an understanding that the ways and manners of a people are much more fundamental than are the materials used to express them, and the impressions of the underlying philosophy of the life carried on in the house soon take on a larger importance than structural mannerisms and standards.

"*What is the story of the common Japanese dwelling? Leaving my home in the morning I observe, as I pass the corner of the next street crossing mine, some men setting up bamboo poles on a vacant lot there. Returning after five hours' absence, I find on the same lot the skeleton of a two-story house. Next forenoon I see the walls are nearly finished already—mud and wattles. By sundown the roof has been completely tiled. On the following morning I observe that the mattings have been put down and the inside plastering has been finished. In five days the house is completed. This of course is a cheap building, a fine one would take much longer to put up and finish. But Japanese cities are for the most part composed of such common buildings. They are as cheap as they are simple.*"—*Lafcadio Hearn.*

The Japanese live, as a whole, in structures that are little more than sheds—a clumsy heavy roof supported on a few widely spaced wood posts, one or two solid but thin mud plaster walls, the rest sliding screens of wood, and of wood lattice and paper. The structure is simple, but no more so than are the old frames that support the Cape Cod cottage. Both the American cottage and the Japanese house are so-called simple dwellings; both are made of wood and are standardized as to plan and detail. But their similarity is greatly offset by their fundamental differences. These are great enough to indicate that functionalism tends to be regional rather than international.

These differences are expressed in many types of standards, most of which are extremely difficult of acceptance by one people from another, for with all the good will in the world it is seemingly impossible to eliminate natural reactions to the "foreign." All peoples have phrased in one way or another —"Better fifty years of Europe than a cycle of Cathay."

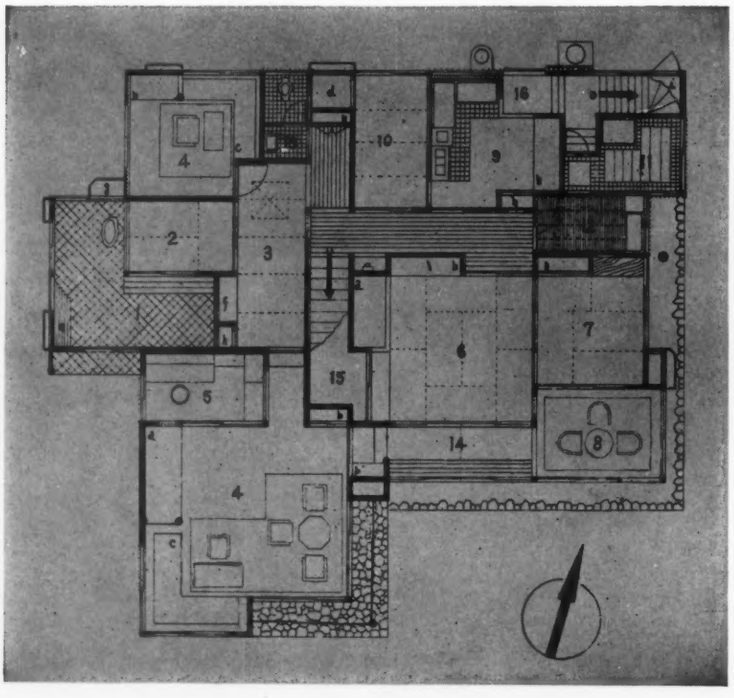
In fact, the return to the violent imperialism now so apparent throughout the world has been made not so much by the dictators as by a willingness of the people to hold in scorn that which is foreign. It is concurrent with the increasing desire for selfish security within the complacent mass.

There are, however, other sides to nationalism, and these have a clear and rightful place in the development of world cultures, for without the national backgrounds and impulses the world would lose much that for the present gives it flavor.

Nationalism helps to make creative cultures; internationalism leads either to chaos or its contrary, standardization—and to imperialism.

International viewpoints are rarely successful in solving problems for which an intimate understanding is necessary. While the search for an expression of function may

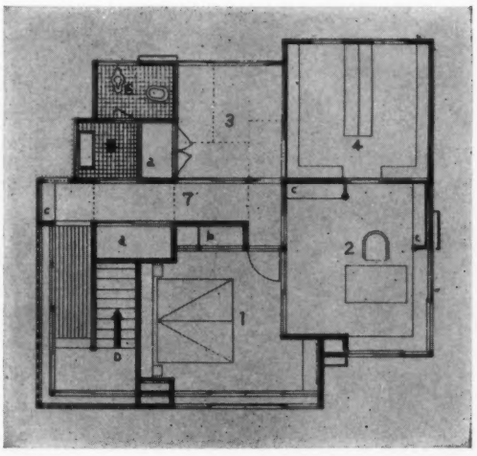
THE HOUSE FOR MME. YOSHIYA, A POPULAR WOMAN WRITER WHO IS A SUCCESSFUL MIXTURE OF JAPANESE PAST AND PRESENT. THE GATEWAY LEADS FROM A NARROW ROAD INTO A SMALL COMPOUND IN WHICH HOUSE AND GARDEN BLEND WITH A FEELING FOR BEAUTY



LEGEND

1—VESTIBULE
2—ENTRANCE HALL
3—HALL
4—SALON
5—MUSIC ALCOVE
6, 7—LIVING ROOMS
8—VERANDA
9—KITCHEN
10—MAID'S ROOM
11—BATH
12—DRESSING ROOM
13—TOILET
14—CORRIDOR
15—STORAGE
16—KITCHEN SERVICE
A—TOKO
B—SHELF
C—COUCH
D—CLOSET
E—BENCH
F—CLOAKS
G—SHOE CLOSET
H—CLOSET
I—STORAGE

VIEW FROM VERANDA LOOKING PAST SALON TOWARD THE GATE. THE COMPOUND IS VERY SMALL, THE DISTANCE FROM LIVING ROOM TO ROADSIDE WALL BEING HARDLY MORE THAN TWENTY FEET



LEGEND

1—BEDROOM	6—TOILET
2—STUDY	7—CORRIDOR
3—SPARE ROOM	A—CLOSET
4—BOOK STACK	B—DRESSER CLOSET
5—LAVATORY	C—SHELF

be largely a scientific one, another and more vital factor appears to limit the attainment of the completely rational. The background of family living customs, of national traditions, are as directing in the way people desire to live. The liking for peculiar ways of preparing foods, soft or hard beds, come from family habits and remain in force long after they have become divided in actual living from their source. The aviator leaves the plane, the driver the cab of the streamliner, and both return willingly to the warm atmosphere and customs of family traditions.

It is essential to appreciate that the Japanese may leave a western style building and western style clothes, wherein he has been at work all day, to return to the chairless mats of the Japanese house and the ease of

MME. YOSHIYA'S HOUSE IS A COMBINATION OF OLD JAPANESE WAYS AND NEW. ABOVE IS THE SALON, WHERE GUESTS ARE RECEIVED. JAPANESE CHARACTER IS MAINTAINED BY THE PAPER SCREENS OR SHOJI, WHILE THE QUIET AND WELL-MADE WESTERN TYPE FURNITURE IS HARMONIOUS. THE JAPANESE LIVING ROOMS, DESIGNED ON THE TYPICAL MAT UNITS, APPEAR BELOW, ADJACENT TO THE DINING VERANDA

the kimono, and to the qualities and manners of a well-worn family life. So strong is the traditional sense that customs, art, and ways of thinking, thrown away fifty years or so ago, are coming back again into their own —coming back because of a growing appreciation that a sensitive quality peculiarly Japanese had been lost and not replaced by any better properties in the European cultures so unwittingly imitated. This return, if confused by modern phraseology, may lose (as it has) much of value to a progressive creative movement by the Japanese.

This confusion has been aided by a steady development of the modern cult of "The Simple," and the prejudiced advice, such as that of the late Bruno Taut (who too often saw architecture in the limited view of German material functionalism), to consciously make a return to the primitive tribal architecture of early Japan for inspiration. This has done much harm because he, as well as others, forget that two thousand years of tradition separate the adult mind of today from the child-like ancients. And Bruno Taut even read his theories into as complex and sophisticated a structure as the Katsura Palace at Kyoto.

* * * * *

The Japanese house, whether belonging to noble, warrior, farmer, or craftsman, is the house of one who has an appreciation of the beauties of the bountiful nature so evident in Japan, and this is reflected in the plan and philosophy of the life lived in the house.

Generally the house sits in its own compound surrounded by either a wall or a fence of wood, and of course the gate is an important element in the design of the street approach. It is like the fence, simple or elaborate, according to how you define these words. The Japanese have been told lately and repeatedly that most of their household designs are simple, and they have come to accept the term, meanwhile continuing to appreciate subtle refinements in proportion and in an infinite variety of detail. One must always think of this Japanese simplicity as something which has as many facets as there are needles on their beloved pines.

The gates are rustic or formal in the Japanese classic manner. Their relation to the narrow streets gives a pleasant rhythm, since the house lots are rarely very large and their variety and openness give the passerby a steady and sharp interest.

The gateway leads into the privacy of the Japanese family—a privacy the more precious because it is liable to ruthless invasion on the part of the Emperor, whose own privacy and withdrawal from the world into another of his own is represented in imitation in all Japanese life. I have seen peasant women nude to the waist who, because they are within their own compound, are as sheltered in their sense of privacy as if they were invisible.

Inside the gate the charm and completeness of the planning of the Japanese home is apparent immediately in its relation to its garden.

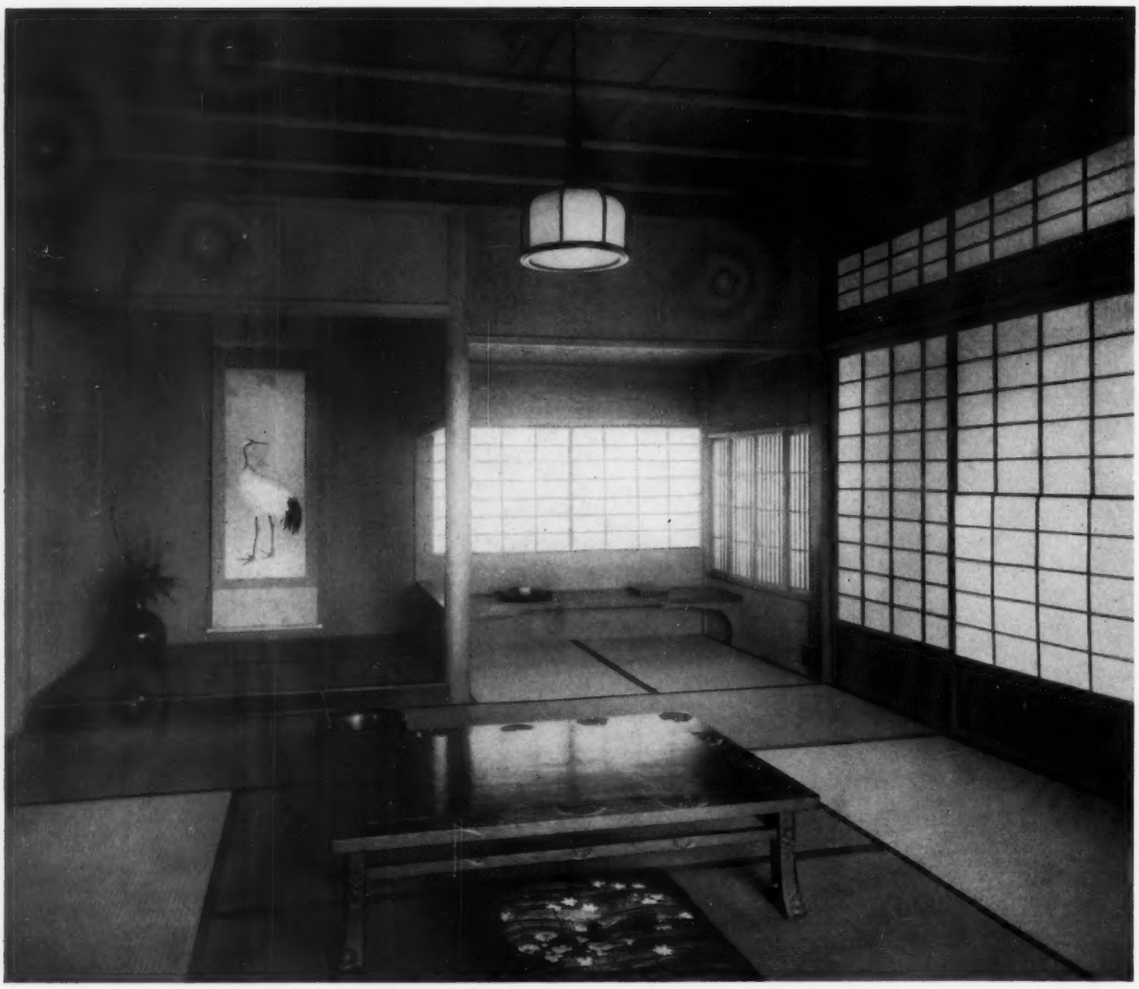
The Japanese house does not say that man either wars against nature or controls nature. Everywhere it is one with it. The relation of the house to nature is not that of two separate things brought haphazardly together, but is a planned and considered whole. The Japanese house is never a blunt assertive statement. Perhaps nowhere in the world is a more thoughtful amalgamation so completely in evidence.

The garden is not just something outside to be played with casually in the summer and forgotten in the winter. To the Japanese the garden is an all-year-round part of their life. Therefore it is planned to be as effective in the snow as when the plum blossoms come, and these tiny rose-like forms on the winter black stems are as effective as when the cherries make their misty clouds of white and pink.

The garden is considered to be complete whether there are any blossoms or not. It has a background of evergreen planting against which the deciduous trees and shrubs become actors in their natural turn of blossom or flaming leaf.

"On the plum, forlorn,
One blossom; one frail blossomworth
Of warmth has just been born."

The evergreens are trimmed and pruned to a bareness of line, nothing dead is left to



MAIN LIVING ROOM OF THE HOUSE SHOWN ON THE FRONTISPIECE. THIS ILLUSTRATES WELL THE SUCCESSFUL AVOIDANCE OF MONOTONY BY THE JAPANESE WITH THEIR STANDARDIZED MATERIALS

disturb the sharpness of living detail. The garden is not nature left to itself, it is groomed and tidy, as beautiful in careful garden keeping as is the housekeeping within the enveloped house.

Strangely enough it is not distressing—this elaborate tidiness. One recognizes the pleasure to be derived from well-designed order and in the constant care of something thought possible of approaching perfection. The garden is rarely large but it is continuous in its constancy to the house. Everywhere you look from within, a vista, or more properly a picture, has been arranged to give delight and at the same time cause for reflection. No other domestic architecture has so intimately joined rooms and garden so that the restfulness of each add up to a more complete composure.

The division line between the two is not a hard fact of plate glass and steel. The fragrance of the garden is met by the faint aroma from the unfinished wood in the house. The wood, the paper, the mats, all have the same qualities of texture and naturalness, as has each stone and dripping waterfall, stirring leaf and rigid branch in the immediate space just beyond the edge of the house floor.

No other domestic architecture eliminates more easily from one's consciousness the sense of structure in shelter.

From the edge of the wooden corridor floor —outside the Shogii—to the garden, is generally a great threshold stone, chosen carefully for its size and flatness. One soon appreciates that the stones in the landscape are not indigenous but have been chosen with care and pleasure for the smoothness or for the natural adaptability by which they fit into the garden plan. Again, no stone springs willy-nilly from the earth. It has its place—definite, orderly, and rightly colorful. They

DETAILS OF A HOUSE IN TOKYO FOR A MEMBER OF THE MITSUI FAMILY. AT LEFT, A CORRIDOR OUTSIDE THE SACRED ROOM. PRACTICALLY ALL CORRIDORS IN THE JAPANESE HOUSE ARE BETWEEN THE ROOMS AND THE OUTSIDE WALLS. AT RIGHT APPEARS THE BOUDOIR, FURNISHED WITH THE CUSTOMARY WORK TABLE AND CUSHION. IN THIS FAIRLY ELABORATE HOUSE THERE IS EVIDENT THE USUAL RESTRAINT

form the edges of tiny mountain streams; they are ledges peeping out beneath a wind-swept pine. They are miniature cliffs, rising sheer above the splashing carp in the pool below; they form a hard yet ingratiating contrast to the water and evergreen.

Among the most interesting places to visit in Kyoto are the yards where great and small stones are displayed for use in bridges and thresholds and basins within the gardens. Slowly dragged in oxcarts they finally reach, miles away, the garden for which they are to be a very expensive part. The stones are also combined with sandy spaces, sometimes representing stepping stones above flowing water, the current patterns of the stream being drawn on the sand with the tines in careful raking.

Through the wide openings of the sliding doors, the vision of thoughtful compositions changing through the seasons, each day different poems of color and space—this is the spiritual as well as the æsthetic value of the garden to the Japanese.

* * * * *

The finer Japanese house has a peculiar charm, a charm fully contributed by the careful craftsmanship and the thoughtful use of materials, but it does not furnish (except in a few cases) even the slight comforts of the eighteenth century western world. It offers an austerity of living, and because of the ways of self-discipline are habitual, manners have been developed of self-effacement. The best, such as it is, but always presented, gives the superior guest but little in physical comfort.

Austerity, self-discipline, self-effacement,

CORNER OF A BEDROOM IN THE MITSUI HOUSE. THE TIMBERS ARE CAREFULLY SELECTED FOR THEIR STRAIGHT GRAIN. THE MODERN BATHROOM BELOW IS EQUIPPED TO SATISFY THE VERY HIGH JAPANESE STANDARD OF CLEANLINESS. THE LONG, HOT, TUB-SOAK FOLLOWS A THOROUGH CLEANSING

however, are not germs in the genesis of either the primitive or the barren. For not even in the *bukesukuri,* the old houses of the Samurai, did you find anything but the exquisite refinements of a civilization where it was not thought effeminate for warriors to perceive and appreciate beauty.

Standards of living are apt to be based on opposite extremes, those either of refinement or of crudeness, and the reflections of these in the concurring standards of the house are vivid in their revealment. Construction standards have always existed in whatever historical era you may question. It is natural for these standards to limit the functionalism which also always exists. Nothing is more nonsensical than the present claim that functionalism started with Corbusier and Gropius and such. In fact, the word functionalism, under such claims, is a term used to encourage prejudice.

The standards of the Japanese house are those formed by the slow, conscious development of an increased refinement in desire. They are not primitive or crude. The standards of Japanese life are not those of savages content with the easement of animal appetites. Throughout the life, the house, the manners, a subtleness of need, a rareness in dignity, and an inner awareness of spiritual values, are always apparent. These standards are not to be measured in feet and inches, but only in an understanding of a spiritual return to the enlargement of life itself.

Much has been written about standardization in the Japanese house. It is not any more in evidence than in the wooden structures in this country. In fact, when we line up lumber lengths against mat areas it is obvious that our floor plans also are prepared on a module system. We buy standard sized lumber, sash, doors, mouldings, fireplace throats, flues, finally realizing there are practically no materials going into an American wooden house that are not standard.

This kind of standardization is not necessarily a hindrance, because both here and in Japan house plans can, within the standardization theme, achieve a great variety.

Life, as evident in the plan need, here influences standards and not the reverse.

Naturally the more expensive houses achieve further refinements in the selection of rarer parts of standard lumber, in larger and more beautifully grained floors for the *chigai-dana*, and in the intricacy of lattice transoms and openings, in the quality of the bronze ornaments covering pegs at otherwise concealed joints, and especially in that most marvelous craftsmanship for which the Japanese are famous.

The first influence of western civilization was a healthy one in that it upset the fixation of century old standards of comfort, and unhealthy because, as was natural, all the western architects who have done work in Japan have failed to achieve that something which is necessary to the Japanese inner life.

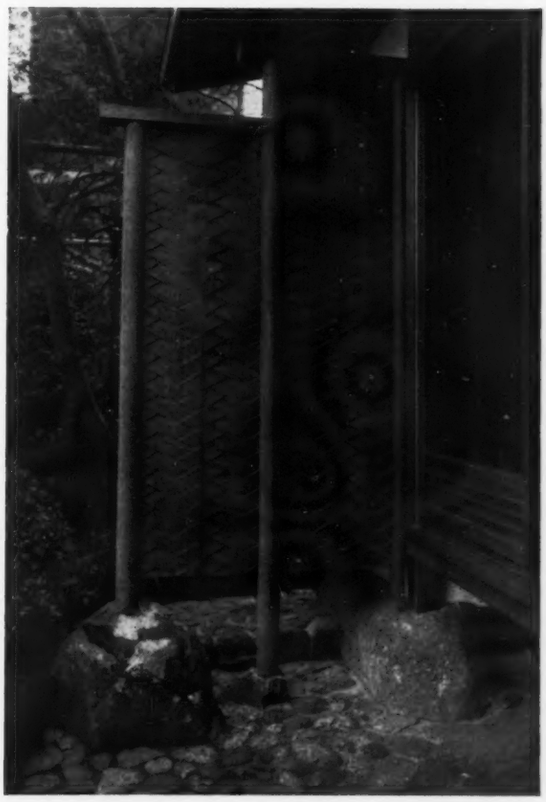
This is the vital lesson of the Japanese house. The great danger of holding long to any series of standards is that invention ceases.

* * * * *

There are two centers in every Japanese house, the religious shrines and the *tokonomo* and its companion the *chigai-dana* (an alcove with shelves). The latter is the æsthetic and hospitality point of focus where the choice picture, the priceless curio, the fine art of flower arrangement, are presented for the quiet appreciation of occupant and guest.

The post between the "*toko*" and *chigai-dana* and the floor of the alcove with the shelves are places where small fortunes are sometimes spent. The heart of a great tree where the grain is without flaw, an unusual piece of bamboo, twisty and with many tight wound rings—these are sought and selected with care for *the post* of the "*toko.*" While the floor might be a great single board of pine or camphor, rubbed and polished to show the grain and appearing like a fine Italian marble—boards of four feet in width and six to eight feet long. Generally, however, the floor is simple, and polished only by the daily dusting. On the mat of the *toko* is placed the vase and a very sophisticated flower arrangement that looks again

DETACHED FENCES OUTSIDE THE LIVING ROOM AND THE DINING ROOM OF THE MITSUI HOUSE. THESE TWO FENCES ACT AS SCREENS AND ARE RELATED TO THE GARDEN OUTSIDE. IN A SENSE THEY CONTROL THE VISTAS. THERE IS NO LACK OF INVENTION IN THE JAPANESE ARCHITECTURE



deceptively simple but may take up to two hours of hard persistent work and sharp mental application to accomplish.

The Japanese simplicity, wherever it is found — house, flower arrangement — has within it a consistent and studied restraint and the elimination of the nonessential. It is a conscious search for perfection in detail and not its absence. It starts with richness and not with paucity.

The family art treasures are displayed occasionally and with affection and selection. It is a place, therefore, in which habit has become casual. It has attention because it calls for attention, because it may be something not seen recently. It offers an opportunity for the sharpening of the family critical faculty.

"He seized the scissors and began clipping twigs sharply while they stood and watched. When he had finished he had reduced the spreading blossoms to a design of bare branch, spare and grotesque, upon which a few flowers hung like exquisite ornaments."
("The Patriot" by Pearl Buck)

* * * * *

The story of the Japanese house is not to be told in a single discussion. Its interest to us is supposed to be in its standardization. But to me its lesson is that of an exquisite and unashamed sensitiveness, and certainly no one will accuse the Japanese of lacking virility.

The mats on which the family life quietly takes place become a delicate fragile floor—a standard floor so self-obliterating that very shortly the eye ignores it and the shoeless feet quickly gain the habit of its softness.

It is not standardization, but its quality and its relationship to the enlargement of life which is important; just as the absence of furniture and the use of storecloset may at first seem essential to economy. But no one knows how much all of this quality of Japanese life—the exposure of few possessions at any one time, the desire for preciousness, the wide openness of the house, the careful storage—may be more directly due to frequent earthquakes than to any other factor.

MANY TYPES OF BAMBOOS, CHOSEN TO GIVE PERSPECTIVE AND SCALE, PRODUCE A SENSE OF VASTNESS IN MME. YOSHIYA'S GARDEN. STONES RAISED ABOVE THE MOSSY GROUND GIVE THE EFFECT OF A GREEN POOL

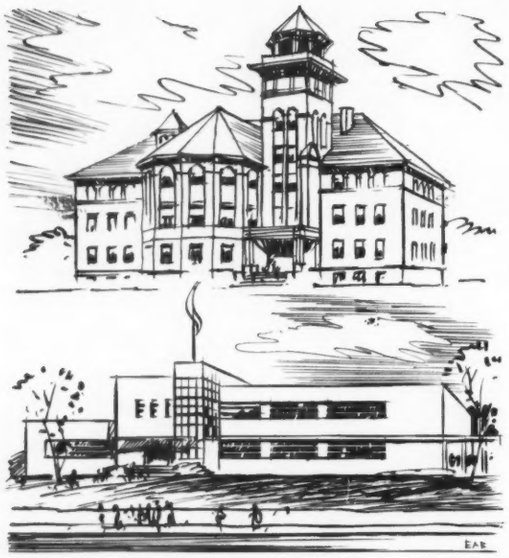
ARCHITECTURE IN NINETEEN-SIXTY?

BY TALBOT F. HAMLIN

Twenty years is a long time to look forward, but only a little while to look back; the changes which may come in American architecture in the next two decades may perhaps be foreshadowed by the trends evident in the last two. No one, of course, in these unstable days can foretell the architecture of twenty years hence, for no one to my knowledge can foretell the political and international developments of the next twenty years, and the form our building will take will be conditioned inevitably upon the form our living takes. Yet the chance to look forward is not to be despised, and, if in eagerness our prophecy may take the form of wishes and hopes alone, even this has its value, even this may give us a goal toward which to aim our present efforts.

Of all the trends in recent architecture, not only in America but elsewhere, one of the most significant is perhaps the growing realization that architecture, to do its best work, can be no longer a matter of individual palaces and occasional public buildings, but must embrace the entire gamut of planned construction. Should this trend continue, we may confidently look forward, I believe, not to a lessening of architectural influence, but to its increase. Factories, housing (for *all* ranges of income), athletic and recreational buildings of all kinds, schools, the architectural appurtenances of parks and parkways —these will furnish the great inspirations to the future architect, these will be the opportunities for creating a new and democratic beauty that belongs to all the people and not to one class only.

And there must, of necessity, come a greater and greater application of architectural thinking to city planning, to regional planning. Man exists in a community; the total design of this community is an essential conditioning of his happiness or unhappiness, his efficiency or wastefulness. The tendency toward large-scale developments, either in the commercial field like Rockefeller Center, or in the housing field like many projects both governmental and private, today, is but one evidence of a growing pressure towards this end. The final efficiency of a community and its inherent beauty of aspect can never be the result of mere individual buildings. The beauty of a community is a matter largely of the relation between adjacent structures; and, as large-scale development increases and the harmonies resulting from it become apparent, one may hope that even individual architects working on individual projects will begin more and more to remember the responsibility they have toward community harmony as a whole, and that they will design buildings which will be not merely monuments to their own cleverness but structures related to the site on which they stand and the totality of effect of the surrounding area. This, of course, will mean a new development of social consciousness on the part of the client as well as of the architect; and this too may come eventually through mere economic pressure and the discovery that harmonious communities are more stable in value and better investments than those where individual caprice is allowed a too-complete sway.



THE ARCHEOLOGICAL APPROACH IS OBSOLETE AND NEW KINDS OF BEAUTY WILL BE ACCEPTED

Some people wish to achieve this socialization of effect by direct architectural control. The experiment has been made in many places—with fair success and enormous controversy in England, with greater support and more definite achievement in Holland, and occasionally even in this country. Yet architectural control has its own dangers, and where it is used, as it frequently has been, in suburban developments in America, to crystallize a mere style quality, the result is dangerous to every atom of progressive thinking. In Holland, where the control is vested in the hands of a "Beauty Committee," which in each locality is set up so that no one person can serve on it long and so that its personnel is continually changing, there is a better chance for progress in architectural standards. The harmony which I hope for is in any case not a harmony imposed from above, but rather a harmony arising as the result, on the one hand, of an increased community consciousness, and, on the other, of a simple acceptance of materials, climate, and life patterns.

Of the eventual universal acceptance of the ideals behind so-called "modern" architecture there can be no more doubt. The freedom in creative design which is an inherent part of it is itself too valuable. Already, in school design, in factory design, and in the residential work of many parts of the country, the archeological approach is quite out-of-date; and, even when the names of past styles are sometimes applied, it is out of pure sentimentality and not with conviction. More and more during the next twenty years architecture will be free from style limitations. The acceptance of new forms, new kinds of beauty, new programs answered in new ways will come with varying speeds in different parts of the country, for style changes always come with great variations in the rapidity of change, depending on many non-architectural elements. In France, for example, the change from Romanesque to Gothic was made complete in less than a century; in Italy it was hardly made at all. In Tuscany, on the other hand, fifty years saw the revolutionary change from lavish Late Gothic to full Renaissance. In England the same change took two centuries. Yet it is significant that whenever one of these movements of changing taste began there was no stopping it. Parts of England built Gothic well into the 17th Century; that did not prevent 18th Century England from being entirely classic. So with the style changes of today. If we date the beginning of the "modern" movement from the revolutionary work of Sullivan and the first work of Wright, we may say that almost fifty years have already passed since those beginnings appeared, and though the acceptance of the new thinking has been slow in parts of the country—either those where life has maintained its earlier forms nearly unchanged, or else those in which sentimental escapism has been most rife, as in the suburbs of Detroit—nevertheless by 1960, with the speed of modern life, I think we may hope that the movement in this country will have become all-embracing.

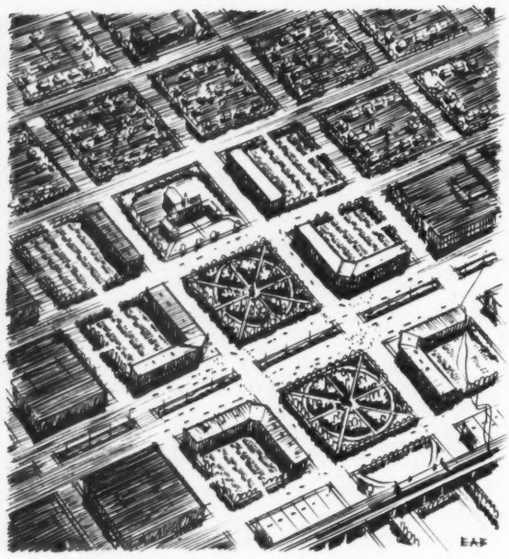
By this I do not mean that "modern" architecture as we know it today will become, as one might say, a "canonized" style. It is too early yet even to define the actual style qualities behind recent changes in architectural form. We must not, as Lurçat has reminded us, allow the style to crystallize too soon, before all the possibilities inherent in its freedom and in the use of new materials have been explored. I should hesitate, for instance, to prophesy that all houses

would have flat roofs or that the current fashion for enormous windows, with all their complexities of heating and curtaining, would by 1960 be universal. On the contrary, I expect that true functionalism—that is, a careful study of each unit along the line of its real human usefulness—will prevent eccentricities and wilful extravagances of form. Openness will be used where openness belongs, privacy and shelter gained where they are desirable, and the whole problem of the flat versus the pitched roof considered not as a style matter but as a matter to be solved in the light of space, materials, and climate.

Perhaps the next twenty years may see the beginning of another movement in style development, a movement which will bear the same relationship to the architecture of the last two decades that the Baroque bore to the period of the High Renaissance. Flamboyant, dramatic, baroque styles seem to accompany periods of cultural change, instability, and insecurity. The age of the 17th Century had many resemblances to our current life, and the 17th Century was the Baroque century *par excellence*. We might call the German building at the Barcelona Exposition of 1929, by Mies Van der Rohe, in its perfection and purity, almost the high-water mark of early "High Modern." Today there seems to be a trend toward more dynamic, more dramatic forms, and unless there is a sudden change in the pattern of human life, a sudden return to a new stability—stability in values as well as in economics and politics,—it is more than likely that the next twenty years' architectural development will be along the lines of flowing space, dramatic contrast, stunning climax, emotional stress; in other words, along purely baroque lines rather than in a return to the early purity and repose. The full flowering of this development, should it occur, will require more than twenty years, for no category of forms is so difficult to control as the category of the baroque, and a "Baroque Modern" will demand a sureness of touch, a knowledge of means, a taste, and a discipline which are likely to take more than two decades to reach maturity. The fascination which the more eccentric plans of Le-Corbusier on the one hand, and the dynamic balance of vertical and horizontal forms of Dudok on the other, hold for the younger designers and students of today reveals the beginning of this movement.

Short of terrific national catastrophe or some new and as yet unforeseen discovery of new sources of energy, there seems little prospect of many revolutionary new materials, in the large sense of the term. I look forward, rather, to a far greater study and use of those materials which we already have—plastics, metals, plywood, glass. Each is capable of bringing with it new elements of beauty into modern living; each brings with it also puzzling technical questions, such as varying moduli of expansion. Many of these questions are as yet unsettled. Technical research is bound to simplify the problems, to make these materials more amenable to architectural use, and perhaps through them to work out simpler and cheaper forms of building construction which will enable much greater amounts of building to be carried on.

Yet even here a caution is called for in one's prophetic zest. The ratio of man-hours to production of buildings is a delicate matter. With unemployment still a pressing problem, with labor unions exerting powerful economic and political pressure, overrapid changes in building techniques, vastly reducing the amount of labor required per unit, might become disastrous rather than creative. Economies are likely to be sought in materials rather than in labor, not because that is ideally the most desirable way, but because that is the way population problems and political expediency will direct. The senseless waste of lumber in the ordinary frame house, with its 2″ x 4″s sixteen inches on centers, will probably entirely disappear, in favor of all sorts of braced-frame and stressed-skin construction. And, similarly, there are bound to be savings in the weights and amounts of masonry used in the larger steel or concrete framed structures. Some increase in the factory manufacture of units going into building as opposed to their construction on the site is also an indubitable



THE IDEAL OF GARDEN CITY AND SATELLITE COMMUNITY WILL APPEAR AS REALITIES BY 1960

trend which is sure to continue; but whether this will eventuate during the next twenty years into a universal use of prefabricated houses I very much doubt. Too many other elements—economic, social, the desire of the individual for individual expression in building, the mere resistance of social inertia —stand in the way. There is, furthermore, among great numbers of Americans, a real fear of overstandardization; and in a country so wide as America, embracing so many climates, there are conditions in the design of the standardized house entirely different from those which face the designer of automobiles.

Another observable trend, the further development of which is likely during the next twenty years, is the development of a new regionalism, based not on sentimentality or any superficial attempt to copy past forms or preserve the details of the "good old days," but rather a regionalism arising naturally from the conditions of climate, the type of landscape, the differences in the way people live, and the available local materials. Here is a growing force based essentially on one of the great principles of modern architecture—a realistic analysis of the purposes of the building and the conditions of its construction—which runs counter to the whole theory of growing standardization. A new kind of community harmony will grow up as a result of this regional approach, and localities will take pride in this harmony because it is a natural part of their own life, an externalization as it were of the very stuff of their being.

The pattern of the community itself, especially the large community, may change too, for the forces behind change are already inexorably at work. Congestion in our large cities leads as often to bankruptcy as to prosperity—perhaps more often—and the results show in blighted areas, uncollected taxes, strangled city services. Had it not been for the pouring of millions of federal dollars into the cities during the last few years, city conditions would be infinitely worse than they are; and the fact that almost all major city improvements—schools, public buildings, playgrounds, park improvements, street pavings—have carried the telltale red-white-and-blue sign of P.W.A. reveals the basic insolvency of our present city system, the fact that it depends upon so much outside aid for its support. Before twenty years are over, even the boosters will become conscious of this fact, and perhaps a real trend toward decentralization of business and industry will be born, so that the old noble ideals of garden city and satellite community will appear here and there as realities, and no longer as mere utopian dreams.

The blighted areas themselves offer a challenge. When the last shreds of false speculative values have been wrung out of them, a process already under way, they will be seen as extraordinary opportunities for opening up a city, for taking care of its automobile parking needs, for bringing light and air into the contemporary chaos of buildings. Perhaps, too, by that time some kind of civic conscience, if not indeed definite city regulations, will take care of the bane of the present parking space—will see it not merely as a vacant lot, but as just as essential a part of the city as are buildings themselves. The first stages of this process of city opening, such as one sees in Detroit or parts of New York, are unquestionably disgraceful, hideous, squalid. But it is not the fact that these parking spaces are not built on which makes them so; it is rather the total

confusion of crude party walls, cheap ground surfacings, and the clamor of strident advertising signs which make them so. Given a little time, a little more development of the control of outdoor advertising, given a more coherent sense of planning, the vacant lot, instead of the disgrace of the city, might become its saviour.

And with the rationalization of the blighted area into a city asset will come also inevitably the gradual, growing use of trees and greenery. The movement is already well under way; the change which ten years have brought to New York in the attitude toward street tree-planting is little less than revolutionary. And, as the old, ugly, wasteful, outdated buildings come down, more and more of the life-giving green of foliage will come to take their places. The delicate tracery of branches in front of a smooth wall or reflected in the shining faces of wide windows will become not a special note, to be seen here and there as in Rockefeller Center, but a usual and an accepted part of the city picture. The winds that rush around the great buildings will set leaves twinkling in the sun, instead of merely rolling waste paper down dirty pavements. Then, after the trees, who knows but flowers may follow, in window boxes, in protected beds, so that something of the gaiety of color one finds here and there in the Old World may come back to grace the New!

I look forward, as well, to a growing freedom in the use of bright color in our buildings. As we grow more and more accustomed to the qualities of glass, the surfaces of metals, the pure hues possible in plastics, a new color sense will grow in us gradually. For thirty years and more we have been building primarily a gray architecture. But thirty years is enough time for grays, and the next twenty will, I believe, see a much more daring use of brilliant color, not only in doors, window frames, and such details, but perhaps even in the major building materials themselves. As these come increasingly from the factory, the potentialities of color treatment are augmenting daily, and sooner or later we shall wake up to them. This movement is already to be seen in the best window dressing of the smartest shops, in the bright colors of women's clothes; even men in the summer have fallen under its influence in their sports dress. So that the city of twenty years from now should be a gayer, more glittering and polychromatic, as well as a more open place than the city of today.

Our houses, I think, will become generally gayer, too. Despite the conservatism and the inertia of large groups of our population, despite the superficiality of most current furniture fashions, there is evident a definite trend towards greater openness inside a house as well as greater openness in the city. Living balconies will become more common in our cities; our boasted love of the open air will begin to express itself in reality. Rooms in houses will be larger and there will be fewer of them, fewer waste halls and corridors. The closet problem will be better studied, so that closets will become as carefully designed for their particular type of storage as other rooms are supposed to be for their own special functions. In fact, the whole concept of the closet as a dark space inside a door, in which one can shove everything from empty trunks to broken lamps in one great confusion, may yield entirely to perhaps one sizable storage room for the inevitable flotsam and jetsam, and then economical cabinet space, easily cleanable and pleasant to look upon, for the scientific storage of clothes and utensils.

But the greatest change in interior design is likely to come in the matter of mechanical equipment. The old time-honored Horatian principle of "art to hide art" is already beginning to operate in this field. After all, mechanical equipment is a means only. The days of our sentimental machine worship are over, and much mechanical equipment, particularly heating equipment, is still all too visible. Pipes and radiators clutter a room; even register faces are difficult to design and, where air currents from them are strong, create a cleaning problem above and around them of considerable difficulty. Air conditioning is of course a great step forward in both efficiency of operation and concealment of means, but it may not be the

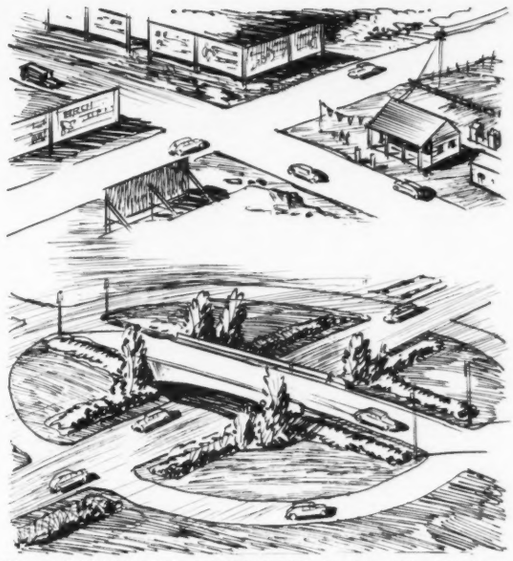
final answer. Radiant heat has certain tremendous psychological and physiological advantages over convected heat, and the development of panel heating is likely to produce changes in house design almost as revolutionary as the change from fireplaces and stoves to steam and hot water. Artistically, too, panel heating would bring enormous changes, and we should be able again to design rooms as freely and with as much unity as our forefathers, who did not have to worry about radiators and steam pipes, or registers in floors and walls.

Lighting also is likely to change rapidly during the next two decades. Little by little the questions inherent in the use of electric lights of various kinds are finding better and better answers. Luminescent lighting from large sources of low intensity is just beginning to reveal its latent possibilities. The old crudenesses of the older methods of indirect lighting, with their unpleasant hypnotic effect, are rapidly yielding to a study not only of light intensities but of light quality. Much remains to be done in psychological research in connection with lighting, especially in connection with the subtler matters of emotional reaction to lights of different qualities, colors, and intensities, and their almost unconscious effect on feelings of well-being, cheerfulness, relaxation, and so on. When knowledge of this kind is commonly available, then only may we expect artificial lighting to come finally into its own. Is it too much to hope that the next twenty years will bring this unbiased research?

There will probably be less change in plumbing and plumbing fixtures; for two contrary trends are here observable, one toward small size in bathrooms and strict low cost—a movement which, carried through, might result in the mass production of complete minimum bathrooms like Buckminster Fuller's brilliant sheet-metal bathroom — and the other toward bathrooms larger, sunnier, and more open, toward bathrooms considered as a kind of hygiene center, places where early morning listlessness and sleepiness may be washed away in a flood of eastern sun and the pleasant feel of clean, open space. Both these movements will doubtless develop much further in the next twenty years, the Buckminster Fuller type coming into common use in low-cost housing and in any places where land congestion forces minimum size, the other type becoming more and more the rule in the larger houses and in country buildings generally. Yet the appearance of the bathroom, like the appearance of the house factory or processing plant, the kitchen, will change as the new feeling for strong clear color comes into it. In hospital design the old harsh "sanitary" white is already giving place to carefully studied colors, equally sanitary but less filled with that queer mixture of dazzle and depression. The same will happen to kitchens and bathrooms, as people come to realize that all the activities of living, no matter what, are part of one symphony, all subject to the same aesthetic development; and, just as the architecture of the future cannot shut its eyes on any problem of human living however "low," so in the individual house all the spaces will be equally studied.

If cities and houses need to change, so perhaps the whole countryside may begin to show in twenty years a new aspect, as the ideals of human decency, of scientific land utilization, little by little spread out over it. The road itself and all its appurtenances will here and there become a piece of architecture. The extraordinary human value of pure landscape is being more and more realized, thanks chiefly to the United States National Park Service and the various state, county, and municipal parkways and park areas. The movement against hit-or-miss roadside advertising is gathering strength yearly. Growing efficiency in the use of scrap metals and perhaps a new necessity for the re-use of scrap metals will do much to clean up the eyesores of the old town and village dump heaps; and perhaps in twenty years the first warning that one is approaching a town will not come, as it all too frequently does today, in a roadside pile of rusting tin cans and the *disjecta membra* of old automobile bodies.

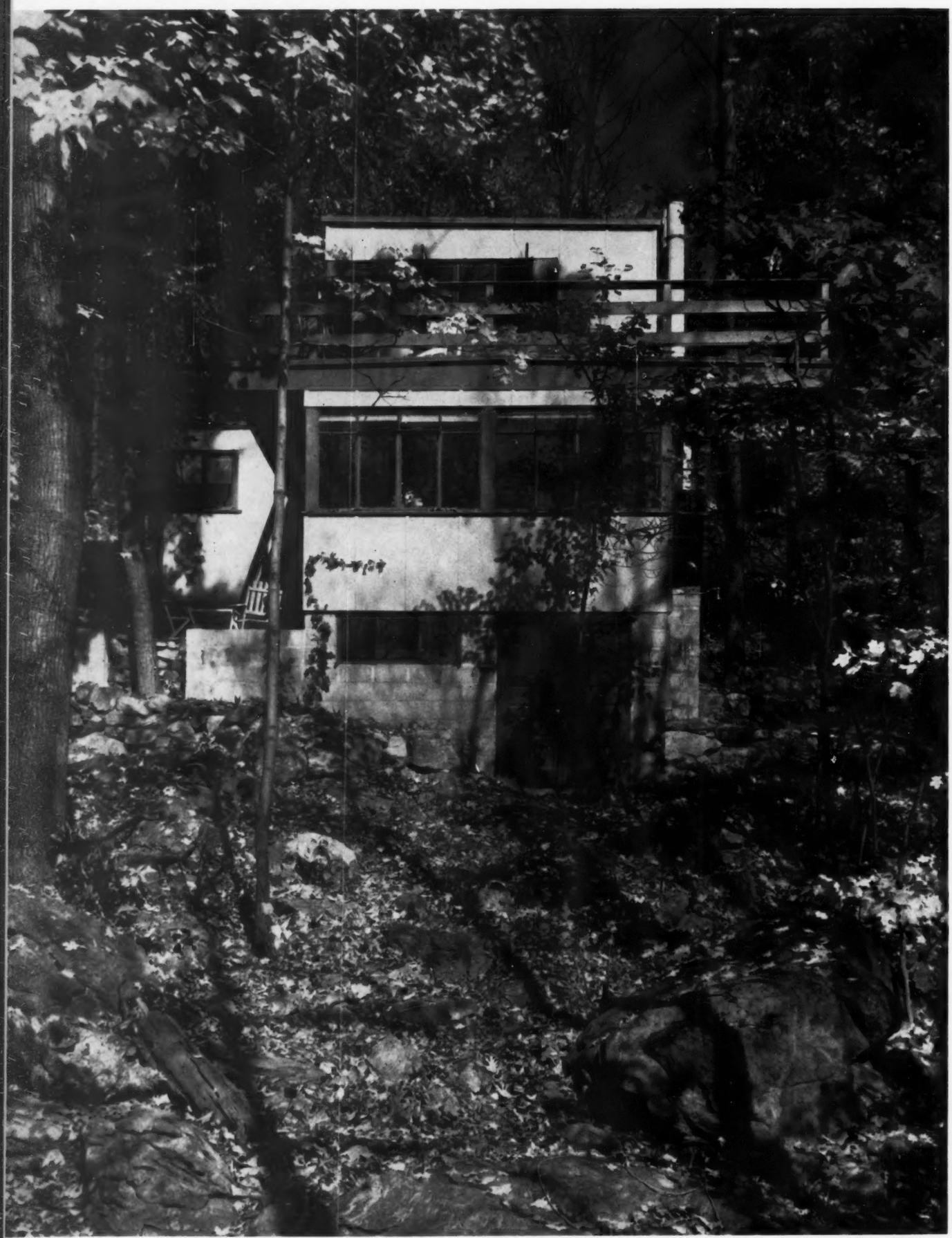
It is along the line of road design that some of the most puzzling questions of future de-



THE ARCHITECT'S INFLUENCE WILL BE FELT IN THE CONTINUED IMPROVEMENT OF ROAD DESIGN

velopments lie. Are roads merely ways of getting from one place to another in the quickest possible time? Or are they something more; are they ways themselves of progressing through the countryside in an interesting and even leisurely manner, making the most of landscape and view? Or perhaps should there not be two entirely different kinds of roads? A future of hundred-mile-an-hour highways is a future devoted not to making the most of a country but to annihilating it. Some people and some goods may possibly need to annihilate as much space as possible between point and point; but the ordinary man, tied to a job in one locality, with his car perhaps as much recreation as transport, is debauched more than he is helped by terrific speeds. In a properly decentralized world, the distances covered by the ordinary man would be comparatively short; only on rare vacations would he have any need at all of the terrifying highways of a Futurama. Perhaps even more important than the growing web of speedways linking one overgrown megalopolis to another would be a movement toward the reclamation of the back road, the country road, with the aim of preserving its beauty, its personality, its leisure, at the same time that it is being rendered safer and smoother. Only so can the automobile be made the great enricher of human living which it might become, and not merely at its best the younger brother of the railroad locomotive, and at its worst an engine of senseless destruction of life and property.

All of this is of course but one series of possible pictures of what twenty years may bring. There is another series that keeps springing to my mind and seems almost as possible. The other series starts out with blighted areas becoming more blighted, more and more buildings boarded up or tumbling into disrepair. It shows the buildings of today, as they age, repaired in casual ways with cheap, ill-chosen materials, as all of the good materails and the good craftsmen are sucked into the insatiable maw of military preparation. It shows a world of people gradually fleeing from cities, gradually losing all sorts of conveniences and ideals which they used to find indispensable. It shows a world probably of lessening population, full of wandering hordes of unemployed looking for work, the children and grandchildren of the Okies of today, under skies filled with shiny and exquisite airplanes designed only to destroy, exquisite still because into them has flowed all the world's scientific skill that could better have been employed in rationalizing agriculture or developing new industries. It shows a world beginning to slip back little by little inevitably into a new barbarism, as little by little the classic world slipped into twilight during the 4th and 5th Centuries. This new series of pictures is not a pretty series. I only bring it up because I cannot escape it, and because I believe it is decisions made by all of us today and in the next few years—decisions of every kind, professional, political, personal—which will determine the answer to the great enigma; for the great enigma of today is the question of whether the way to the future is a road to progress, to the aim of the greatest possible enrichment of the living of every individual of whatever race, country, creed, or color, or the way of force and destruction which leads inescapably into barbarism. No war will ever settle this problem, whoever may be the victors; only We the People, everywhere, can decide which the road will be.



LIVING FRONT OF VAHAN HAGOPIAN'S SUMMER AND WEEKEND HOME

AN ARCHITECT'S SUMMER HOME

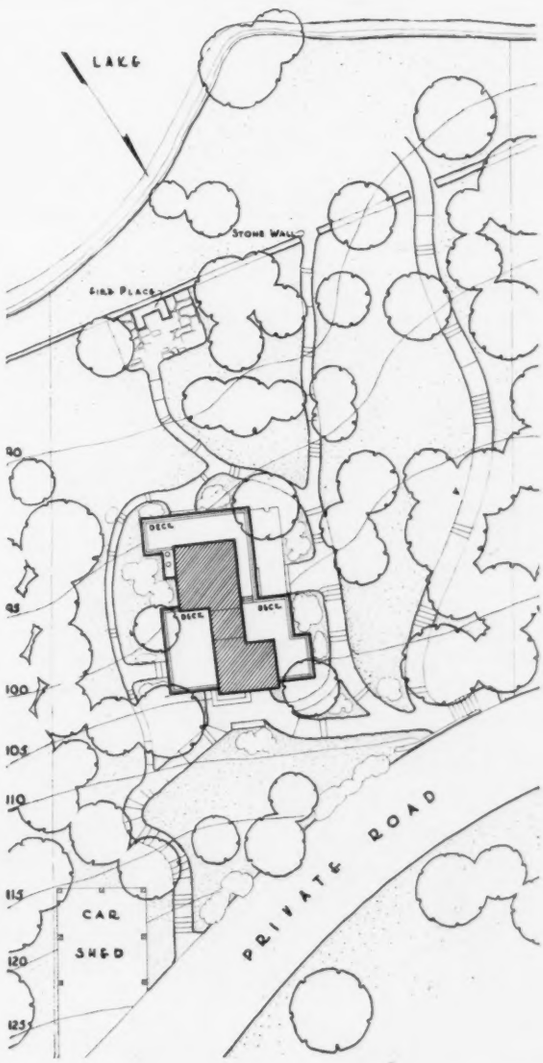
DESIGNED BY VAHAN HAGOPIAN, OF NEW YORK

Architects, given to day dreams and tentative plans of the homes they would build for themselves, generally are interested in seeing what other members of the profession build when they are their own clients. For instance, in designing the summer and weekend house presented here, Vahan Hagopian, New York, was able to give special attention to the preferences of his family, as well as full consideration to the possibilities of the steep woodland site overlooking a lake at Ridgefield, Connecticut. The result is a home as notable for its comfort as for its pleasing interior and exterior appearance.

Adapting the house to the steep grade of the land, the architect arranged the rooms at half-flight levels, facilitating intercommunication and attaining added interior interest. Due to the layout, and to location of the windows, this house affords privacy for the various members of the family, who all wanted their own rooms, without sacrifice of floor space. Needless to add, an architect's home was carefully designed for economy of cubage, materials, and workmanship. It cost about 30 cents a cubic foot.

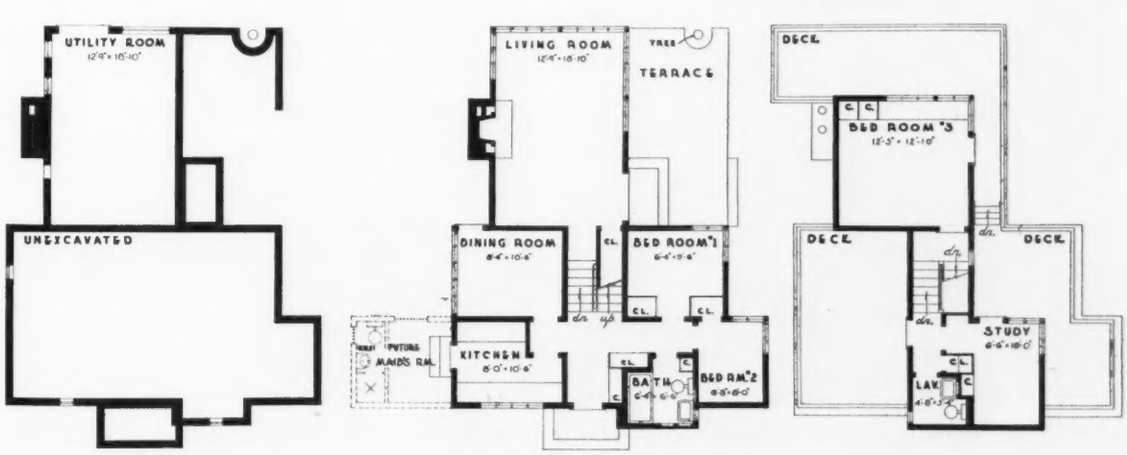
The construction of the house is frame on foundations of 8″ concrete blocks, with roof of asphalt, decks of canvas, and steel casement windows. There was a modular spacing of the studs at 2′-0″ on centers, to take standard 4′-0″ sheets of 1″ Canec board used for sheathing, ½″ Canec board used for interior finish, and 3/16″ Masonite used for siding, with batten joints. The studs were braced horizontally, at half their height, and diagonally with plumber's strap-iron, instead of let-in braces. Interior trim is of lattice strip and exterior trim was eliminated.

The 1″ Canec board also was used with Ferro-Therm for insulation under the roof and decks of the Hagopian house.

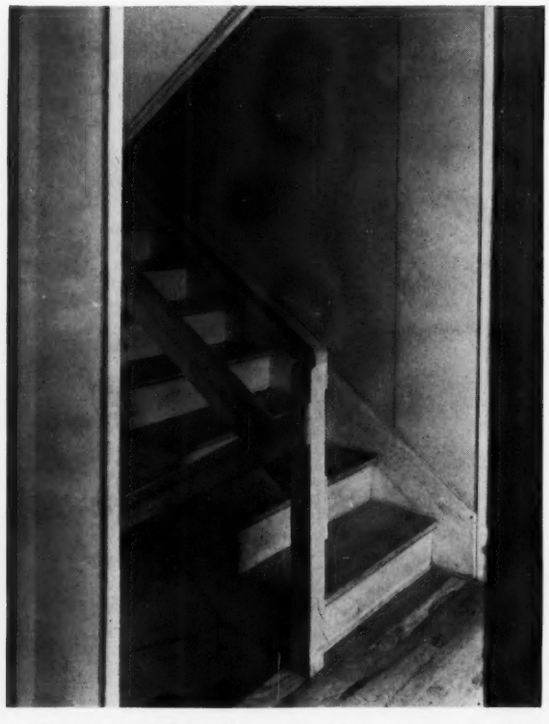


RELATION OF THE HAGOPIAN HOUSE TO THE WOODLAND SITE IS SO INTIMATE THAT IT IS VIRTUALLY CAMOUFLAGE, AS THE PHOTOGRAPHS MADE BY GEORGE VAN ANDA SHOW. THE VIEW ABOVE IS FROM THE SOUTHWEST (SEE PLOT PLAN OVER-PAGE) TOWARD THE LIVING ROOM AND TERRACE AND THE SPACIOUS SUN DECKS ABOVE. THE PLEASING PROSPECT FROM THE HOUSE, LOOKING TOWARD THE LAKE, IS INDICATED BY THE VIEW AT THE RIGHT. IN TAKING ADVANTAGE OF THE STEEP GRADE DOWN TO THE LAKE, HAGOPIAN PLANNED THE VARIOUS PARTS OF THE HOME AT HALF-FLIGHT LEVELS, FACILITATING CIRCULATION AND ALSO EMPHASIZING THE INFORMAL CHARACTER. THE OPENNESS OF THE LIVING ROOM, WITH ITS CONTINUOUS BAND OF WINDOWS AT THE FRONT, IS EVIDENT IN THESE PHOTOGRAPHS AND THE TOP VIEW ACROSS PAGE. HAVING THIS PLEASANT LIVING SPACE AND THE TREE-SHADED TERRACE, THE FAMILY DECIDED AGAINST A PORCH

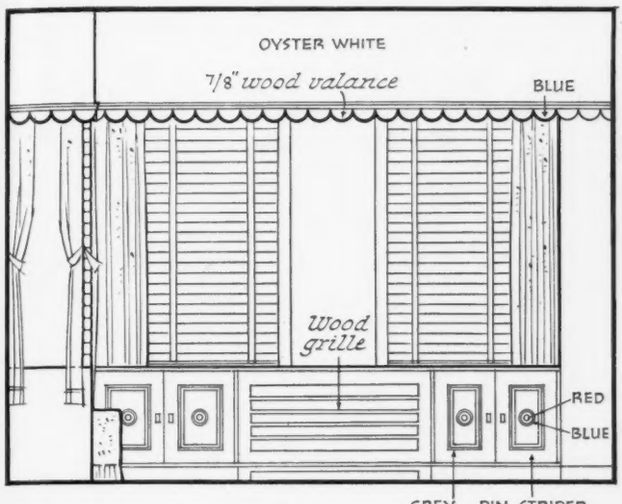
ALTHOUGH THE LIVING ROOM IS NORMAL SIZE FOR A SMALL HOUSE IT HAS A FEELING OF SPACIOUSNESS DUE TO THE CONTINUOUS BAND OF WINDOWS ON THREE SIDES AT THE END TOWARD THE LAKE. EXAMINATION OF THE PLANS, BELOW, WILL SHOW THAT ENTRANCE TO THE HOUSE IS AT A MIDDLE LEVEL. THIS GIVES READY ACCESS TO CHILDREN'S ROOMS, DINING ROOM, KITCHEN AND FUTURE MAID'S ROOM BEYOND, AS WELL AS THE LIVING ROOM AND ADJACENT TERRACE JUST SEVEN STEPS BELOW. A HALF-FLIGHT ABOVE IS THE MASTER'S ROOM—A STUDIO AND SITTING AREA, WITH ADJACENT DECKS OVERLOOKING THE LAKE, TO WHICH THE HAGOPIANS CAN RETIRE WHEN THEY WISH TO LEAVE THE ACTIVITIES OF THEIR CHILDREN. MOST ISOLATED ROOM IN THE HOUSE IS THE ARCHITECT'S STUDY, A HALF-FLIGHT ABOVE THE MASTER'S ROOM, WITH ITS OWN PRIVATE DECK ON THE NORTHEAST CORNER OF THE HOUSE



THIS VIEW OF THE HAGOPIAN HOUSE FROM A HIGHER POINT ON THE SITE SHOWS THE ENTRANCE SIDE. NOTE THE SECLUDED DECK OUTSIDE THE TOP-FLOOR STUDY. THE DETAILS BELOW—THE RAILING OF THE SECOND FLOOR DECK AND THE STAIR RAIL—SHOW THE SIMPLICITY OF THE ARCHITECTURAL TREATMENT. THE MASONITE SIDING AND BATTENS ARE FAWN COLOR, EXPOSED WOODWORK SPRUCE GREEN

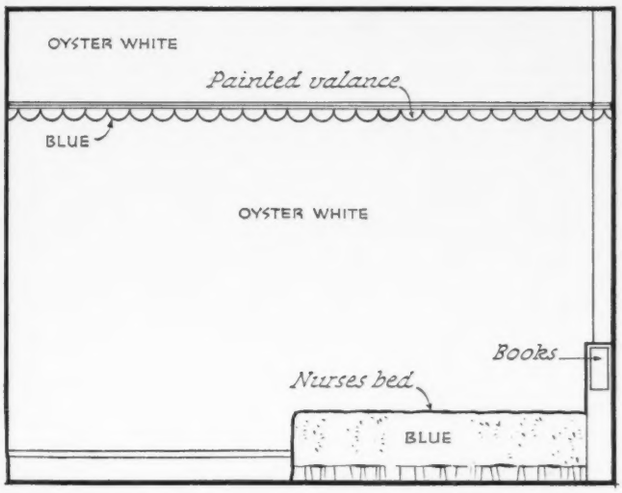


AN ARCHITECT'S SUMMER HOME, BY VAHAN HAGOPIAN, OF NEW YORK



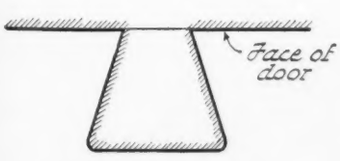
ELEVATION *towards* **2**

ROBERT M. DAMORA

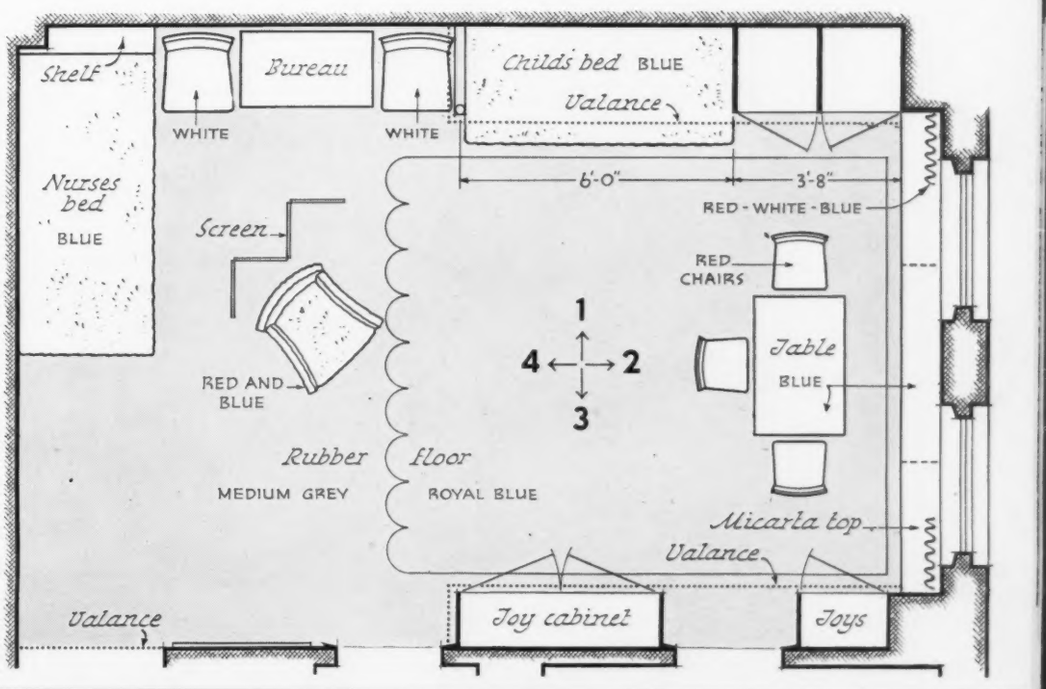


ELEVATION *towards* **4**

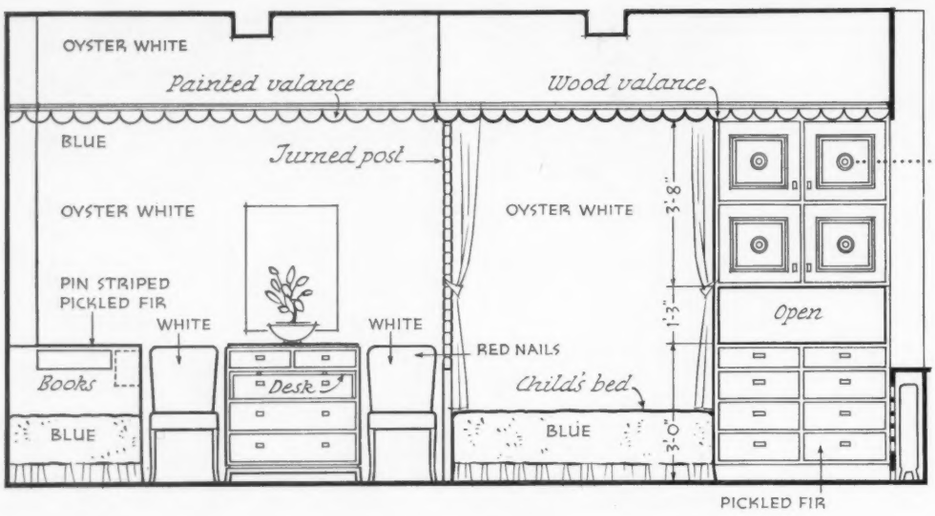
JOSEPH DOUGLAS WEISS
Architect



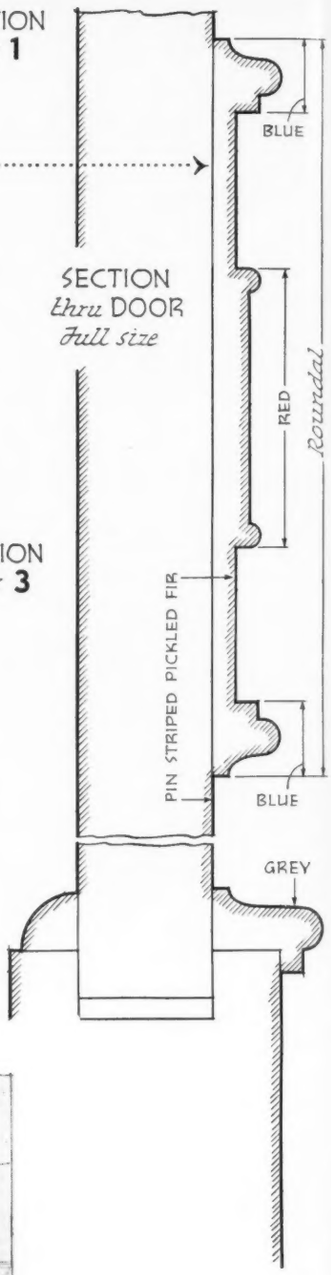
DOOR HANDLE
Full size

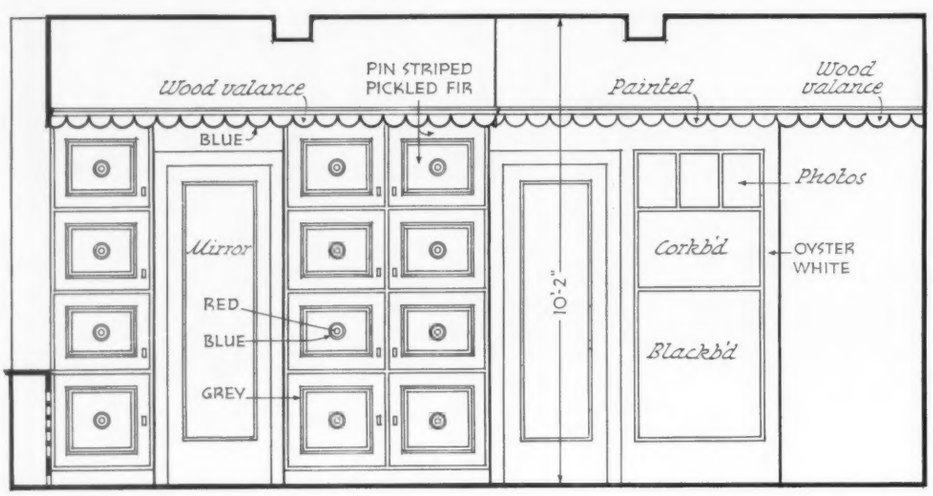


PLAN
1/4" scale

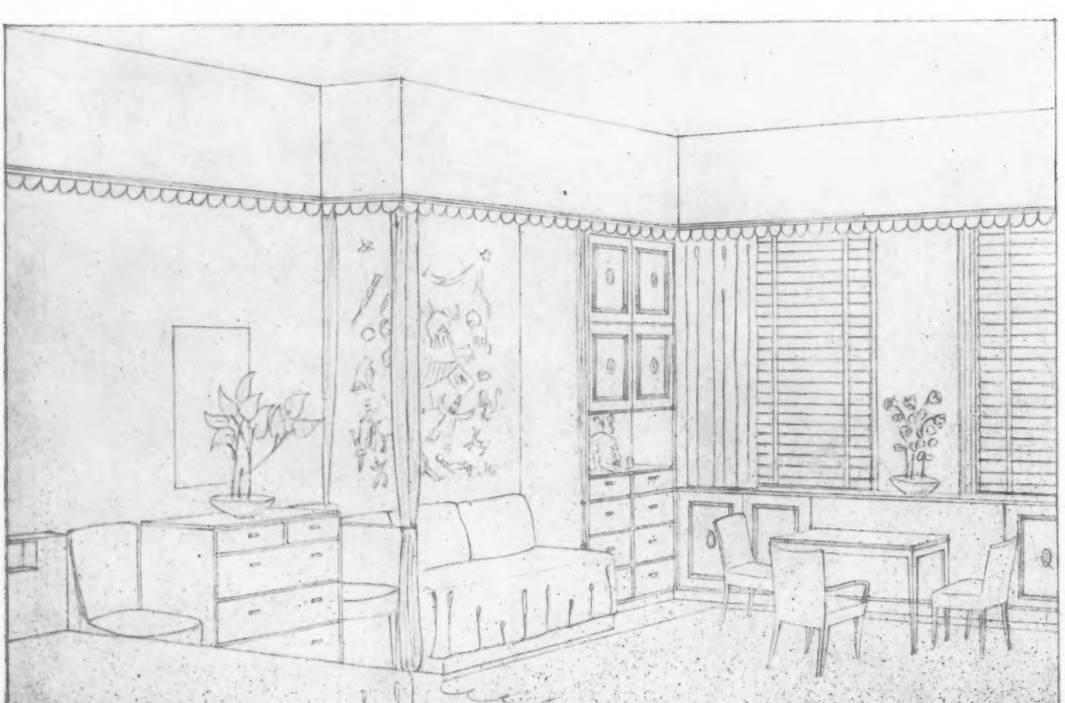


ELEVATION towards **1**



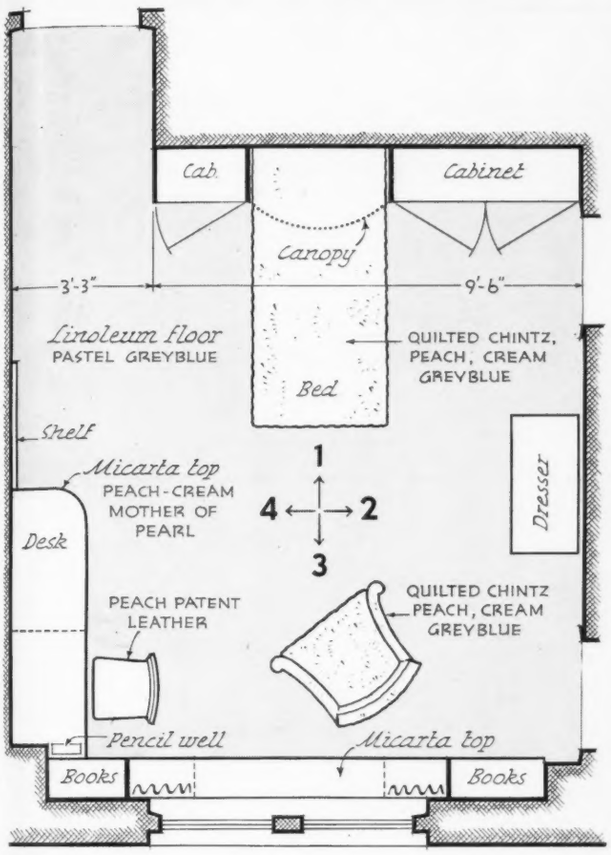


ELEVATION towards **3**



Architect's original drawing

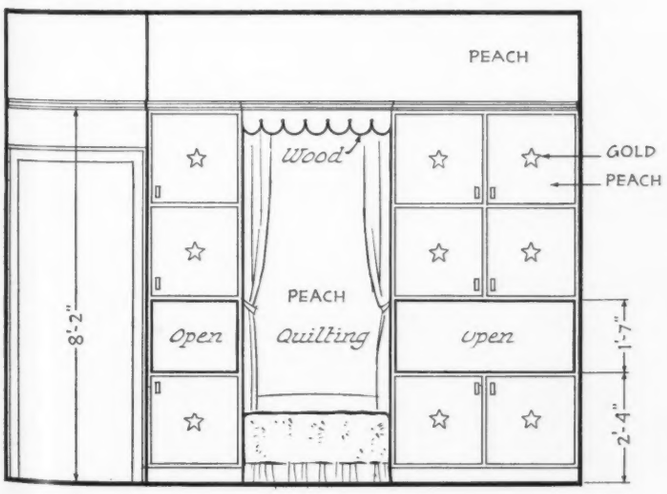
ROOM FOR A GIRL AGED EIGHT



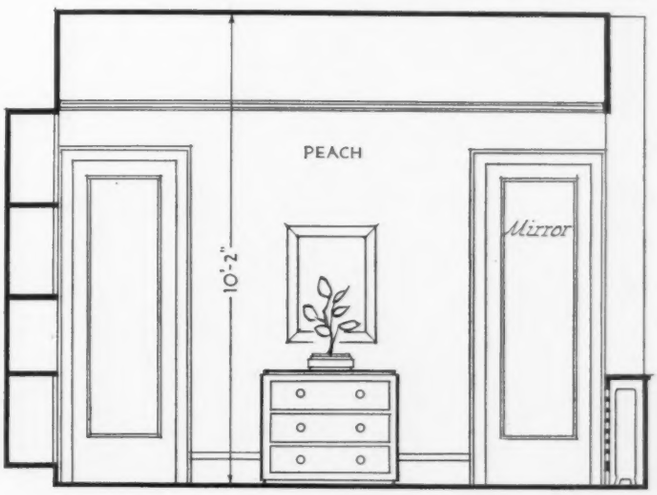
PLAN 1/4" scale

ROBERT M. DAMORA

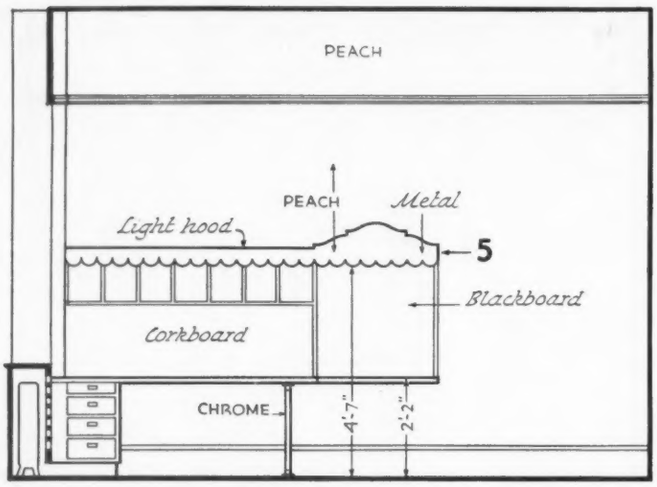
ELEVATION towards **1** 1/4" scale



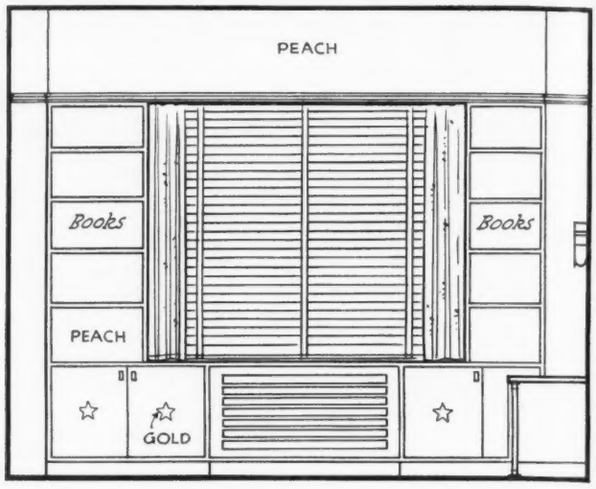
ELEVATION towards **2**



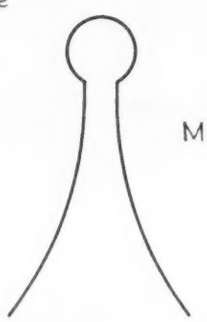
JOSEPH DOUGLAS WEISS . . . . . *Architect*



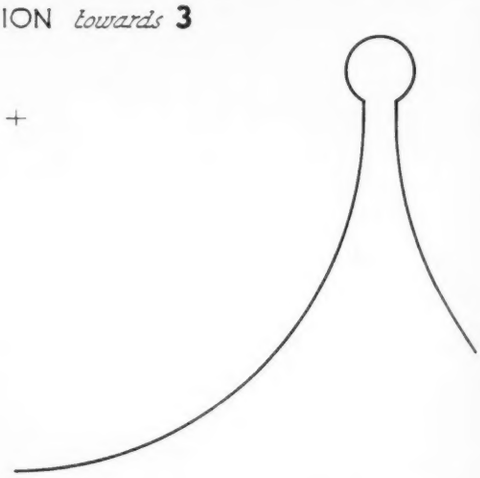
ELEVATION *towards* **4** *1/4" scale*



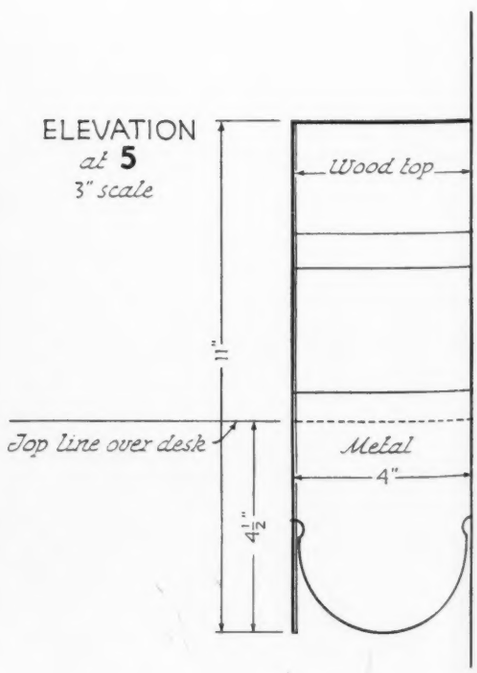
ELEVATION *towards* **3**



METAL VALANCE
Full size



ROBERT M. DAMORA

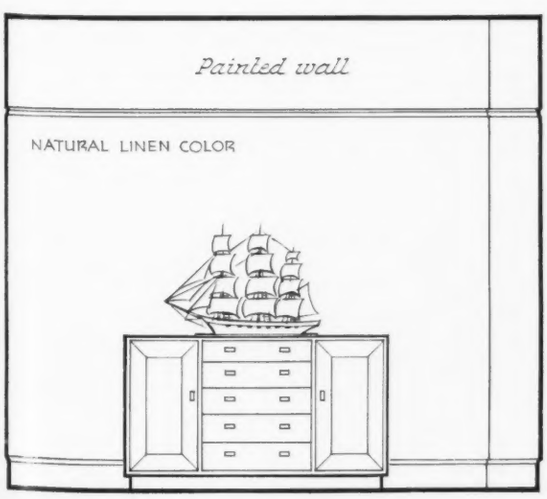


JOSEPH DOUGLAS WEISS . . . . . *Architect*

ROBERT M. DAMORA

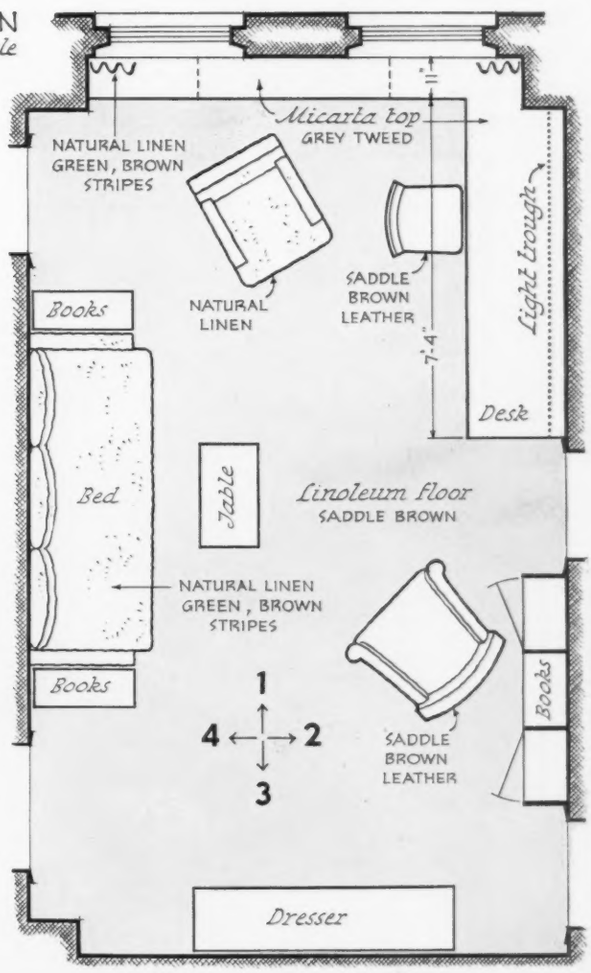
JOSEPH DOUGLAS WEISS
Architect

ELEVATION *towards* **1** *1/4" scale*

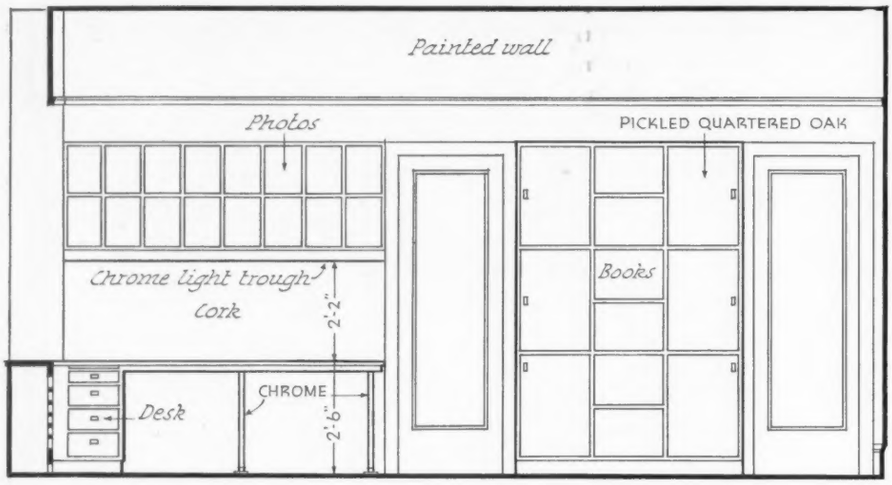


ELEVATION *towards* **3**

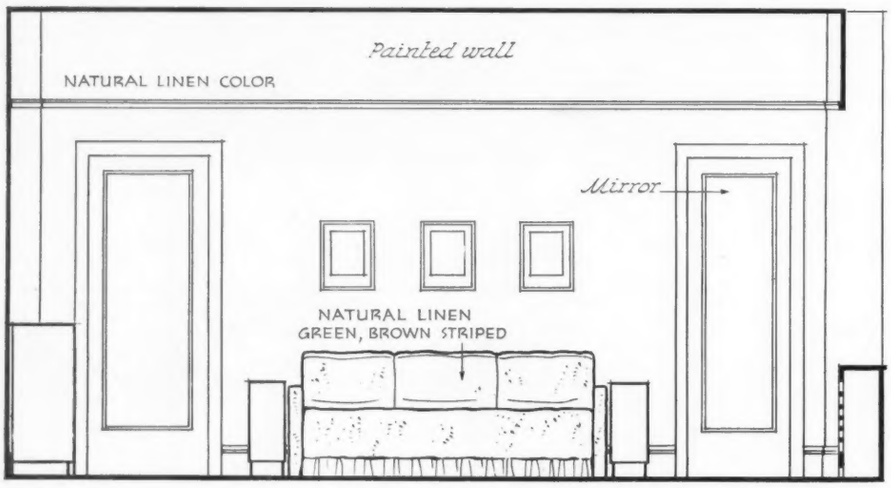
PLAN
1/4" scale



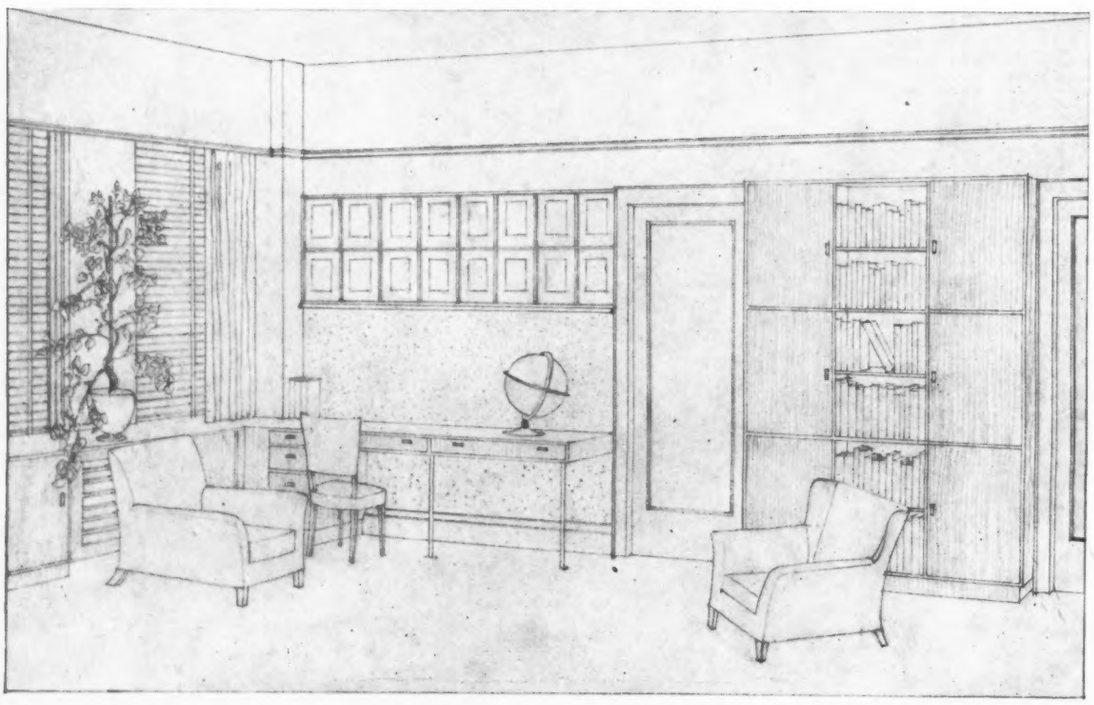
Note.
ALL WOODWORK PICKLED QUARTERED OAK



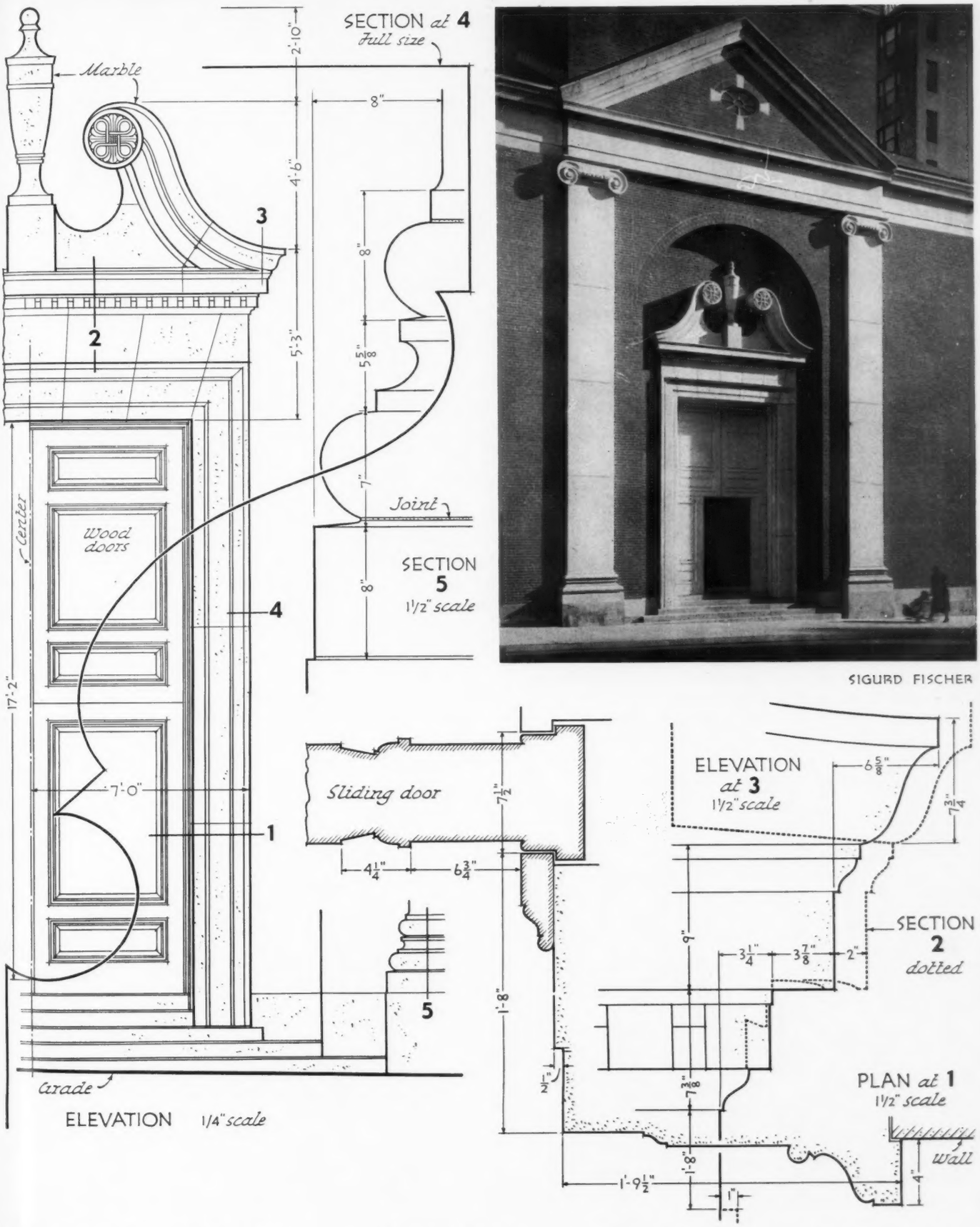
ELEVATION
towards **2**
1/4" scale



ELEVATION
towards **4**
1/4" scale



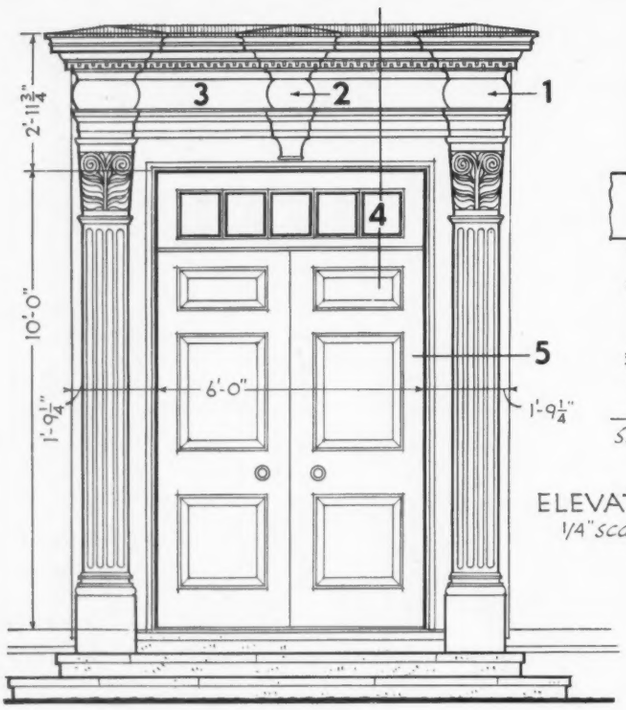
Architect's original drawing



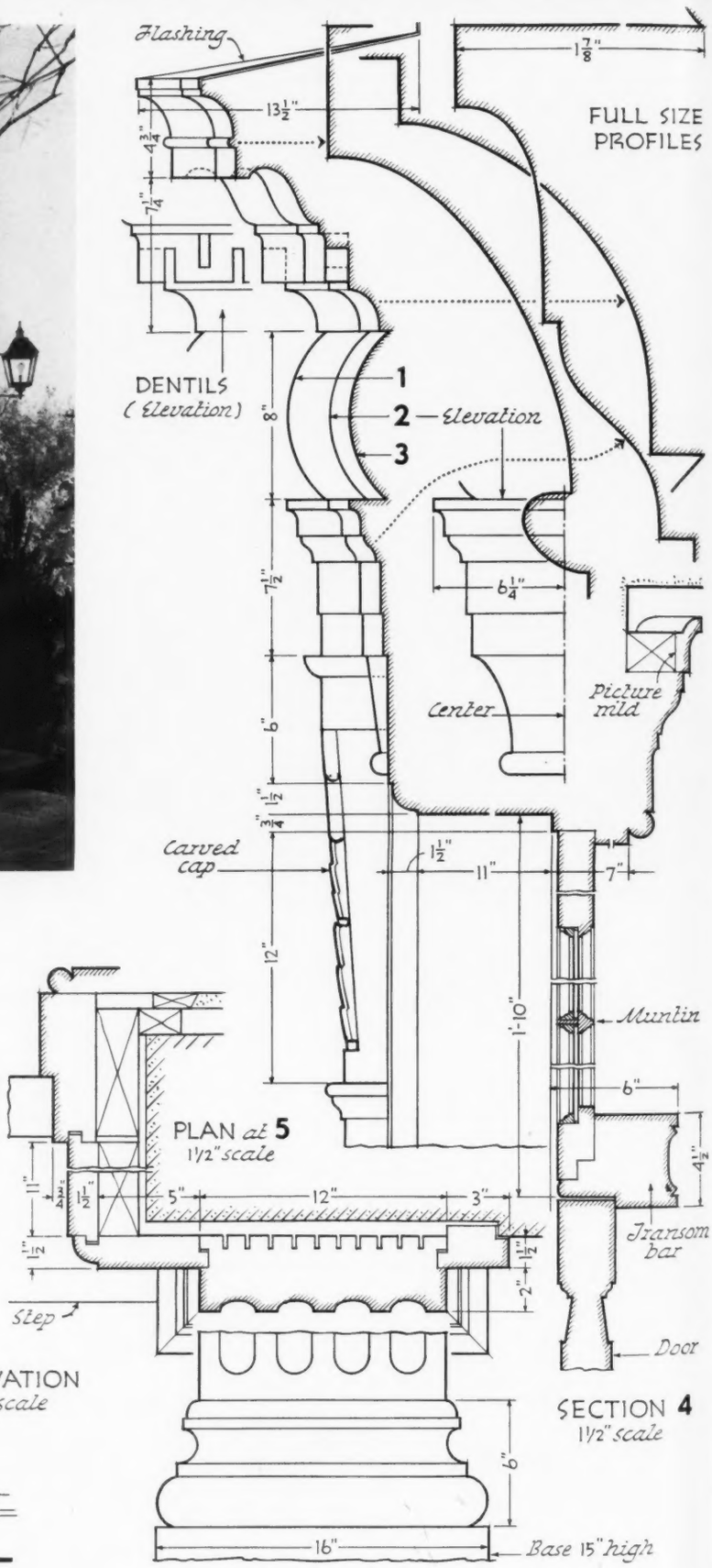
SIGURD FISCHER

HOBART B. UPJOHN . . . *Architect* OTTO F LANGMANN . . . ASSOCIATE

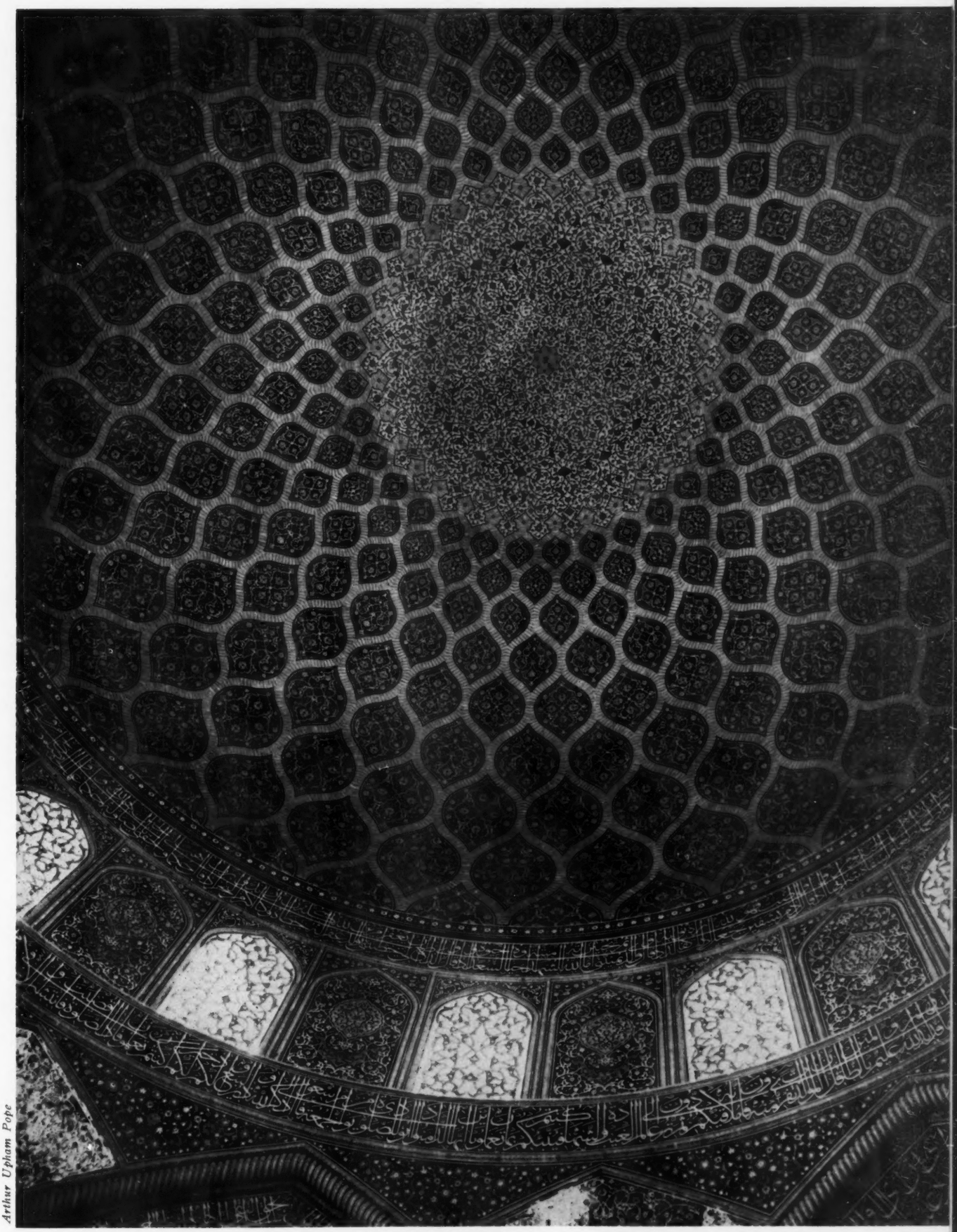
CHURCH DOOR



ELEVATION
1/4" scale



HOBART B. UPJOHN . . . *Architect* OTTO F. LANGMANN . . . ASSOCIATE

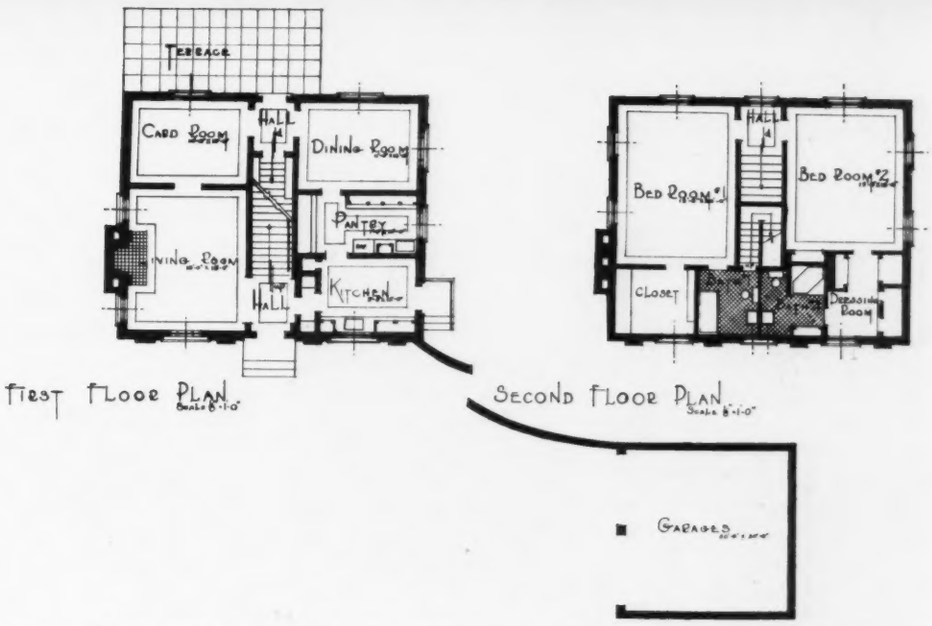


Arthur Upham Pope

CAMERA STUDY OF THE MOSAIC TILE DOME OF MOSQUE SHAIKH LUTF ALLAH—1603 A.D.—ISFAHAN. THIS AND PHOTOGRAPH OVER-PAGE ARE FROM THE CURRENT PERSIAN EXHIBITION BEING HELD IN NEW YORK

Donald N. Wilber

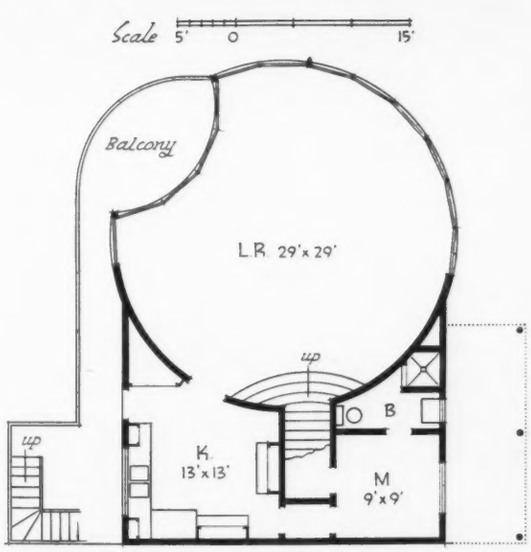
PATTERN OF RAKED JOINTS IN 13TH CENTURY PERSIAN BRICKWORK

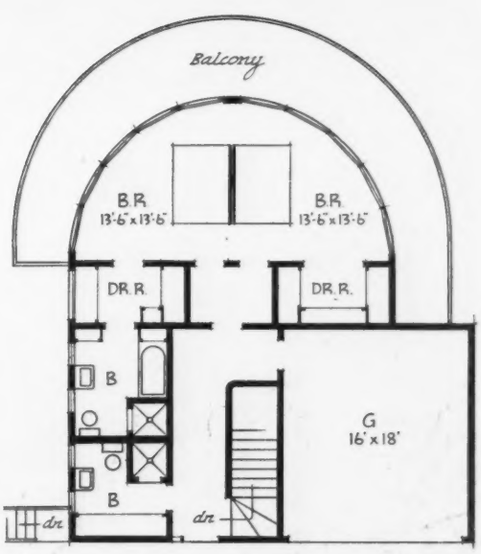


J. B. DOUGLAS RESIDENCE, ASHEVILLE, BY HENRY IRVEN GAINES

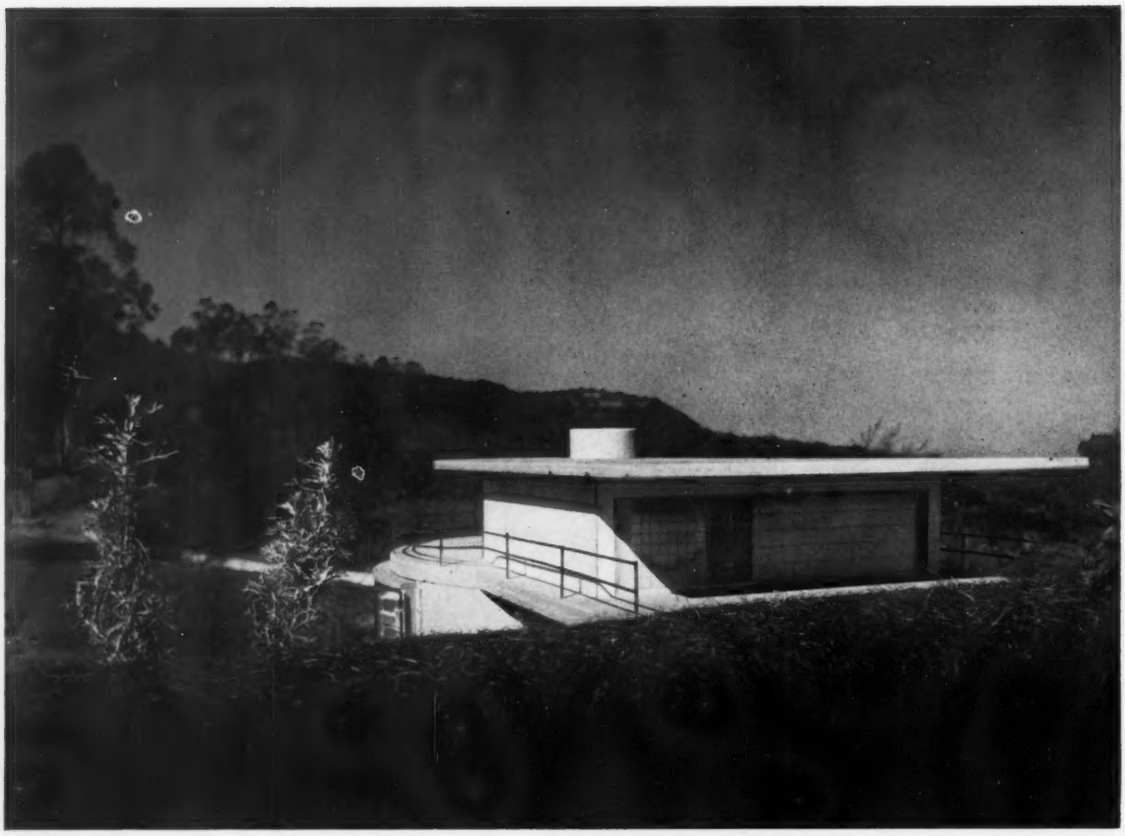
THE DOUGLAS RESIDENCE IS LOCATED IN THE COUNTRY CLUB AREA OF ASHEVILLE, NORTH CAROLINA. IT IS INTERESTING TO NOTE THAT ALL THE CASEMENT WINDOWS HAVE TILT-IN TRANSOMS PERMITTING VENTILATION WITHOUT LETTING IN RAIN WHILE THE OWNERS ARE ABSENT. AN ATTIC FAN AND GRILLE IN THE SECOND FLOOR HALL ALSO INSURE A CIRCULATION OF AIR. THE EXTERIOR IS OF BRICK, PAINTED WHITE, AND THE INTERIOR IS FINISHED WITH CANVAS STRETCHED OVER WALLBOARD AND PAINTED. THE JOINTS IN THE WALLBOARD WERE TAPED. THE PHOTOGRAPHS MADE BY F. S. LINCOLN, OF NEW YORK

J. B. DOUGLAS RESIDENCE, ASHEVILLE, BY HENRY IRVEN GAINES

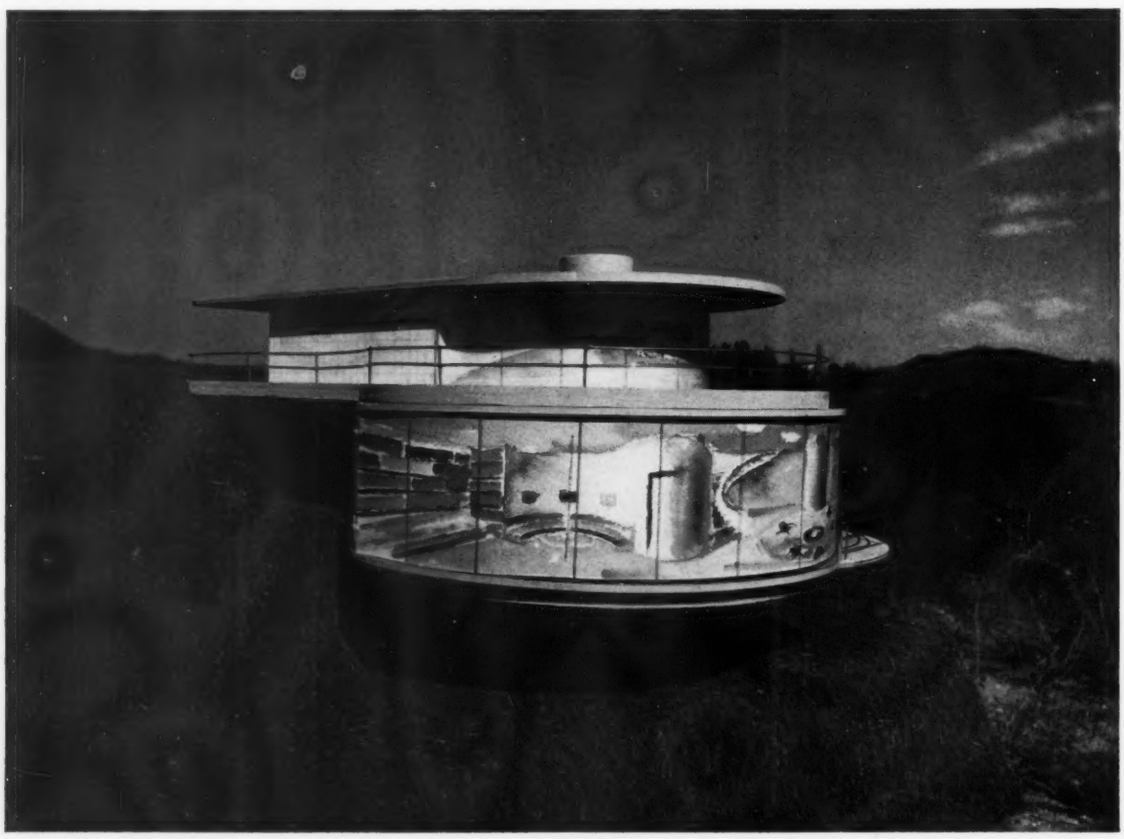


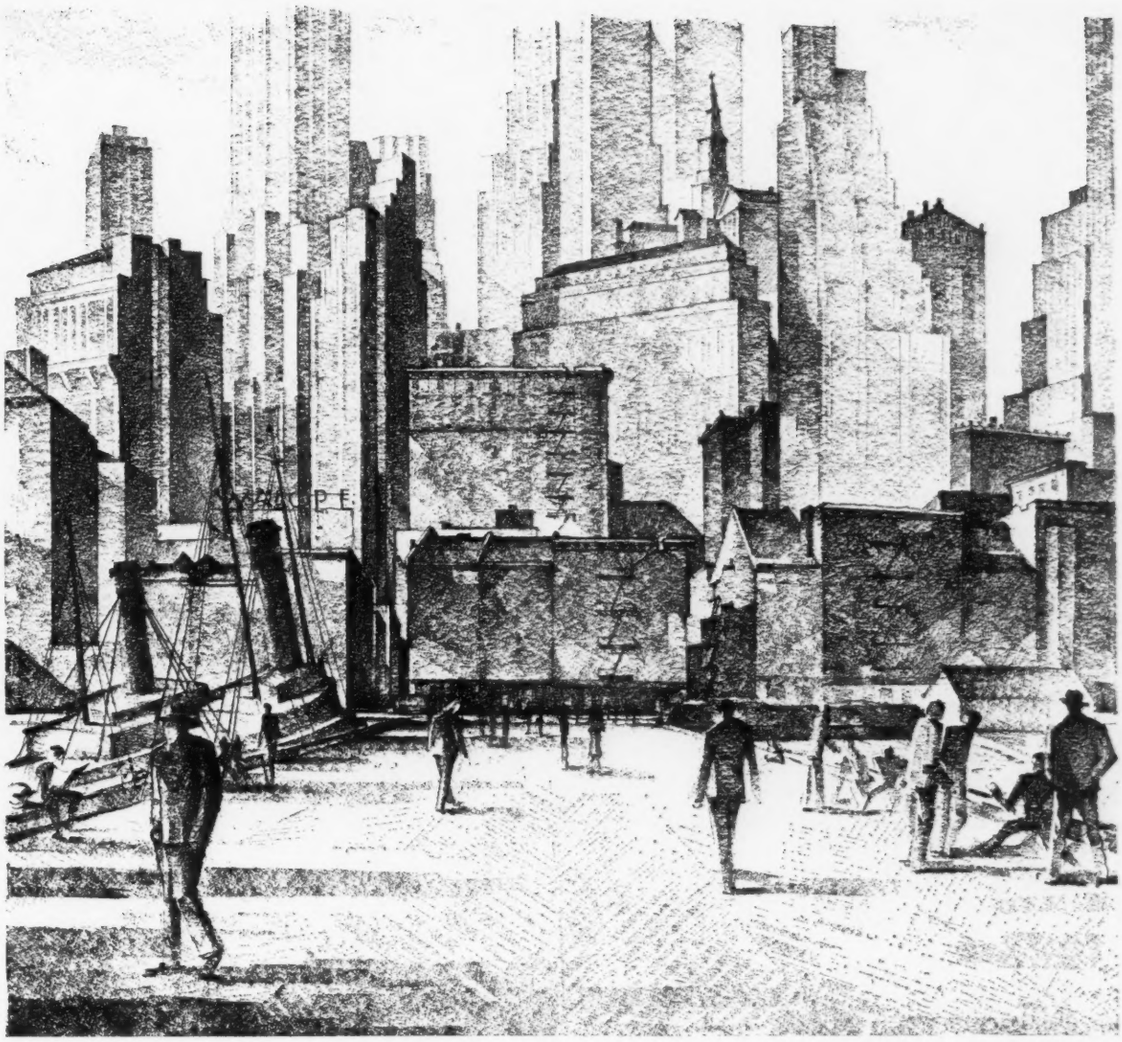


SMALL HOUSE FOR THE ARCHITECT, BY PAUL LASZLO, CALIFORNIA



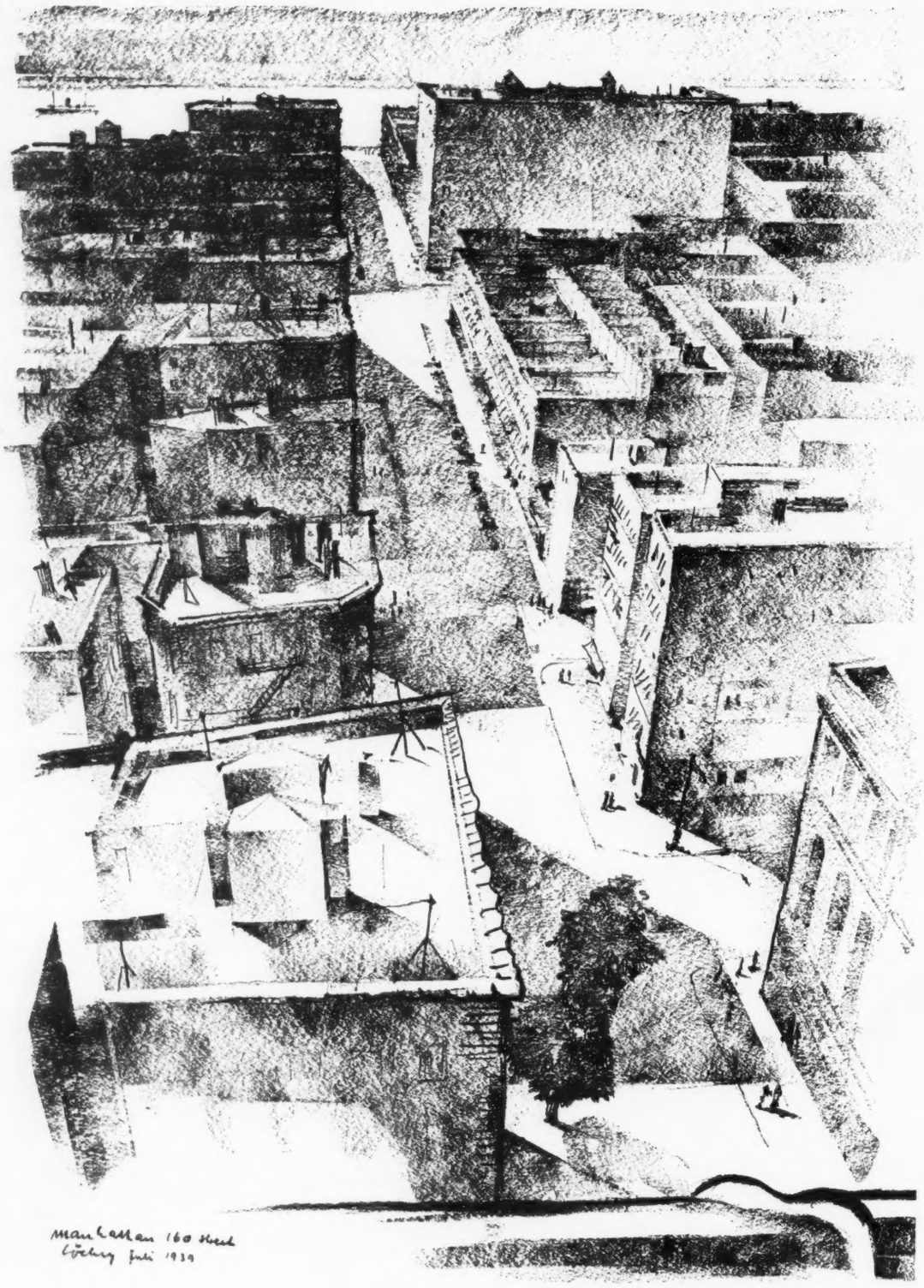
THE CONCRETE AND STEEL HOUSE THAT PAUL LASZLO, OF BEVERLY HILLS, CALIFORNIA, WANTS TO BUILD FOR HIMSELF IS DEPICTED BY THE PAINTED CARDBOARD MODEL SHOWN HERE IN PHOTOGRAPHS BY JULIUS SHULMAN. ENTRANCE AND GARAGE OPENING AT THE UPPER LEVEL ARE SEEN ABOVE. THE DOWNSTAIRS ROUND LIVING ROOM, BEHIND A CURVED GLASS WALL, IS REPRESENTED BELOW IN WATER COLOR



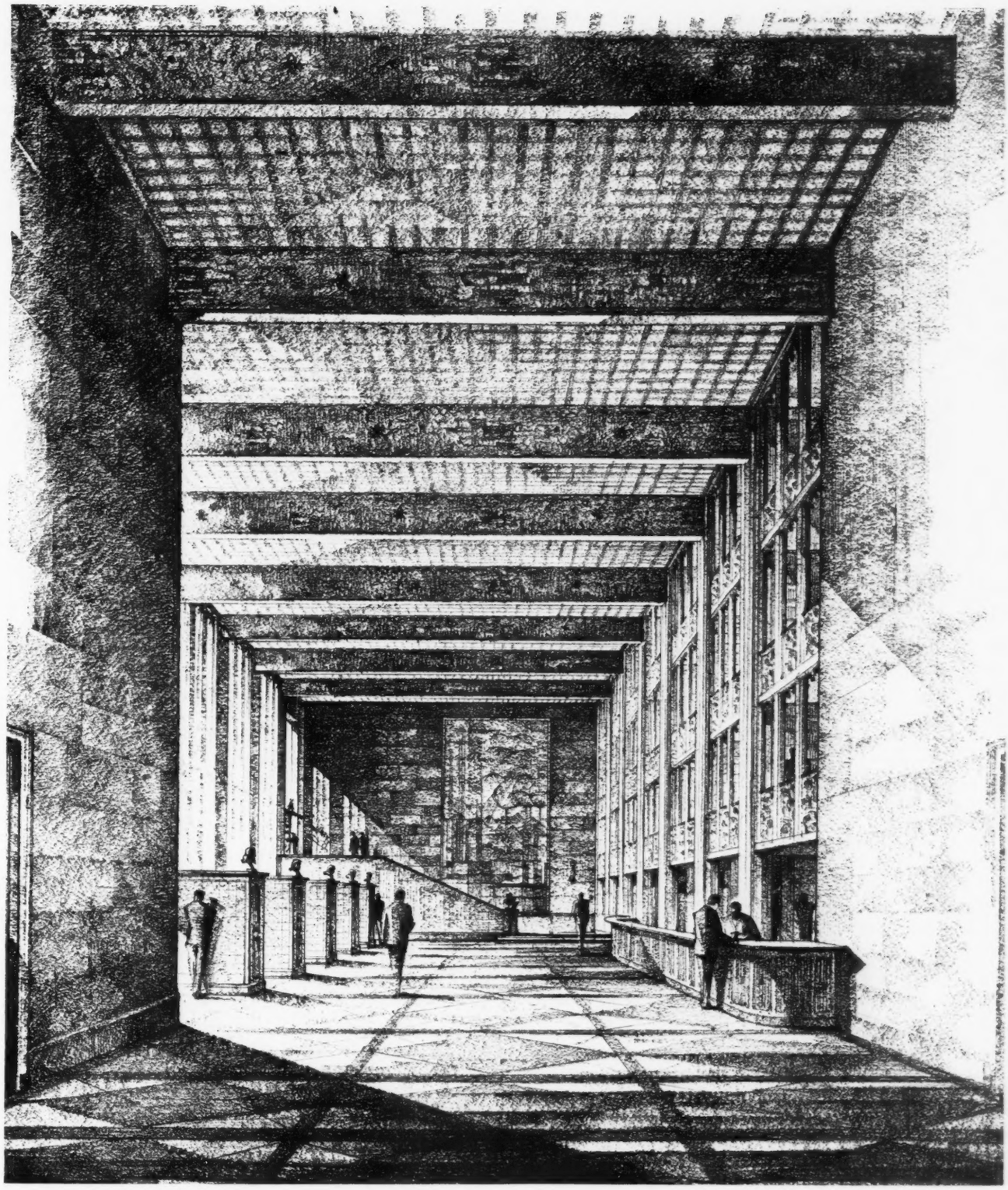


THE SKETCH ABOVE OF A SCENE ON THE NEW YORK WATERFRONT IS REPRESENTATIVE OF THE WORK OF ALBERT LOECHER, DESIGNER AND DELINEATOR WHOSE TALENTS HAVE BEEN EMPLOYED IN THE PAST TWO YEARS BY SEVERAL NOTED NEW YORK ARCHITECTS. ONE MORE SKETCH AND TWO OF LOECHER'S RENDERINGS ARE SHOWN ON THE PAGES FOLLOWING. BEFORE COMING TO THIS COUNTRY IN 1938, THIS GERMAN ARCHITECT COLLABORATED WITH ERNST MAY AT BRESLAU AND FRANKFORT-ON-MAIN, LOECHER'S BIRTHPLACE, IN TOWN-PLANNING, LOW-COST HOUSES FOR RURAL AND INDUSTRIAL WORKERS, MODERN HOUSING AND SCHOOLS. HE ALSO WORKED IN RUSSIA, WITH MAY AND OTHER COLLABORATORS, DESIGNING HOUSES, THEATERS, CLUBS, AND SOME WORK FOR THE MOSCOW AGRICULTURAL EXHIBITION. LATER HE STUDIED LOW-COST METROPOLITAN HOUSING PROBLEMS IN LONDON, ENGLAND, FOR A SHORT TIME

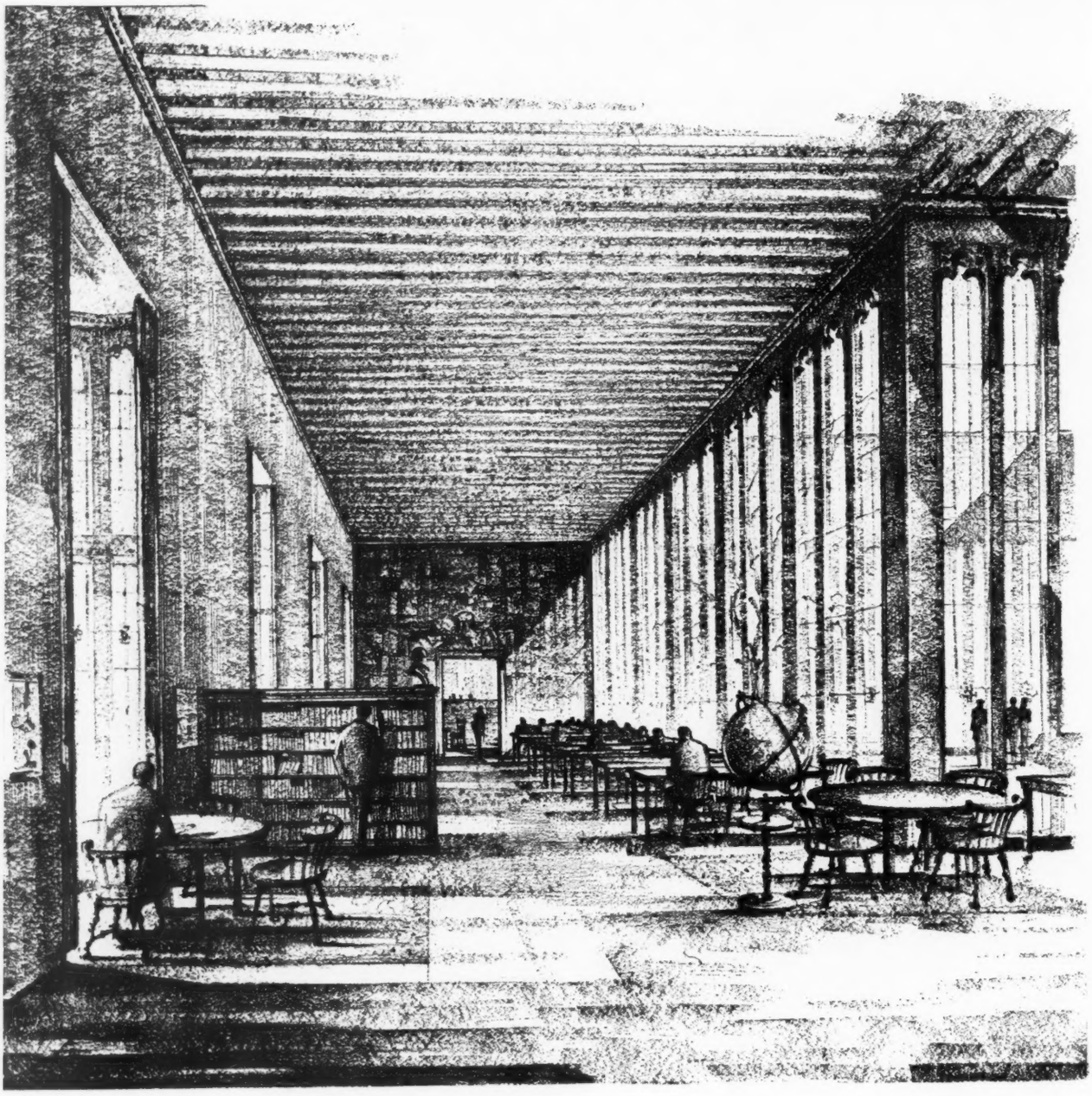
SKETCHES AND TWO PENCIL RENDERINGS — BY ALBERT LOECHER



WEST 160TH STREET, MANHATTAN,
SKETCHED BY ALBERT LOECHER



INTERIOR OF A PROPOSED COLLEGE LIBRARY, DRAWN BY ALBERT LOECHER



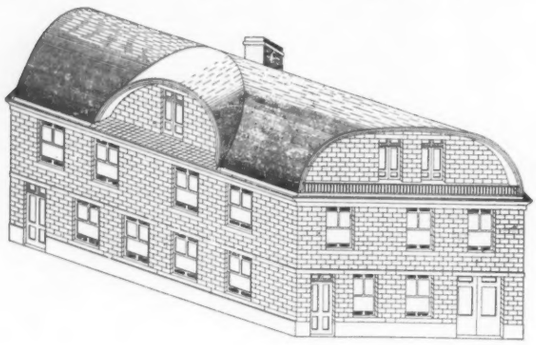
INTERIOR OF A PROPOSED COLLEGE LIBRARY, DRAWN BY ALBERT LOECHER

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

DISREGARD OF THE OBVIOUS

The illustration below and the following text is an exact transcription of an advertisement which appeared in the Bridgeport Post *on April 28, 1940.*



THE ANTI-HURRICANE NEW MODEL SAFETY HOUSING

1. With the recent achievement of Masonry Architecture for the new type of perpetual resistancy of residential housing or rural homes.

2. To build the walls of the safety housing requires the new type of blocks made of solid material. Resistant for fire and waterproofing, such blocks are of white face, but at request can be of different colored faces.

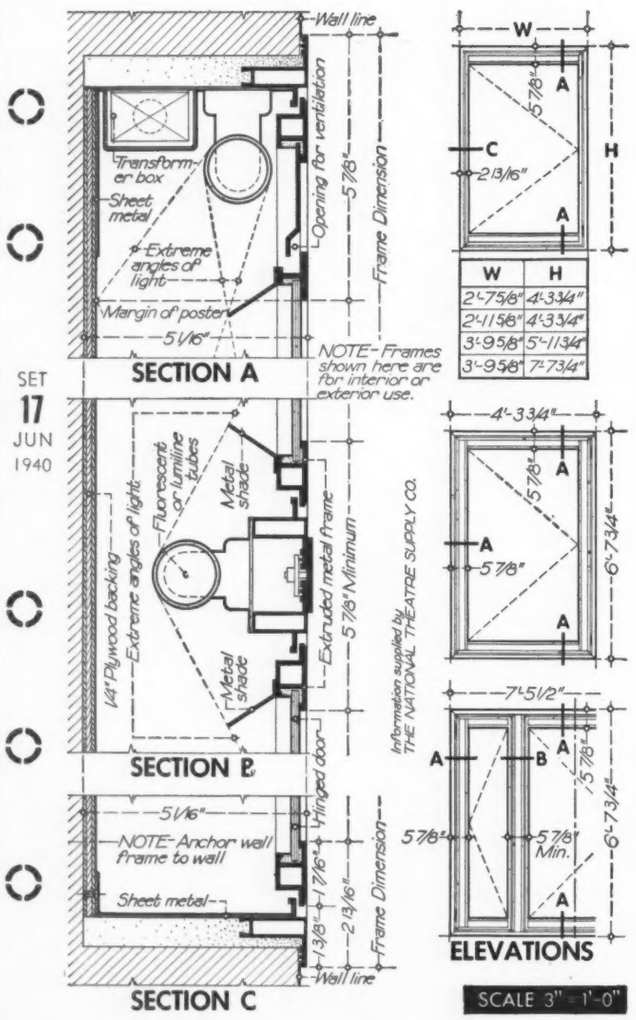
3. Here is shown one of the new model apartment houses. No. 2 built two stories high of fireproofing blocks. The first story wall is built of blocks size 12″ high x 24″ long x 12″ thick. The

DISPLAY FRAMES WITH CONCEALED LIGHTING

Index No. **D 9s** PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 17 JUN 1940



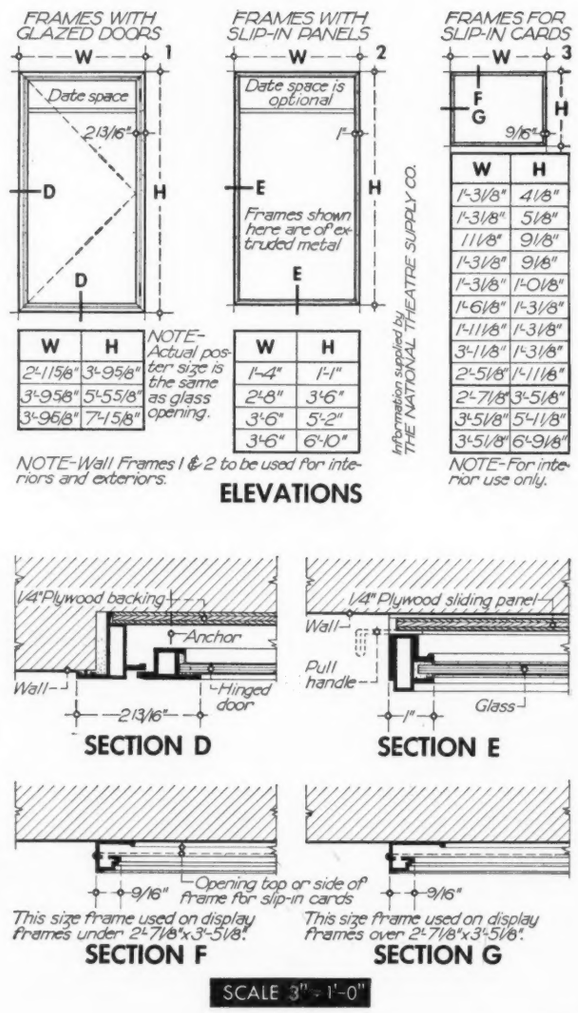
SCALE 3" = 1'-0"

FLUSH AND SURFACE DISPLAY FRAMES

Index No. **D 9t** PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 17 JUN 1940



SCALE 3" = 1'-0"

second story is built from smaller sizes of blocks of 8″ high x 16″ long and 8″ thick.

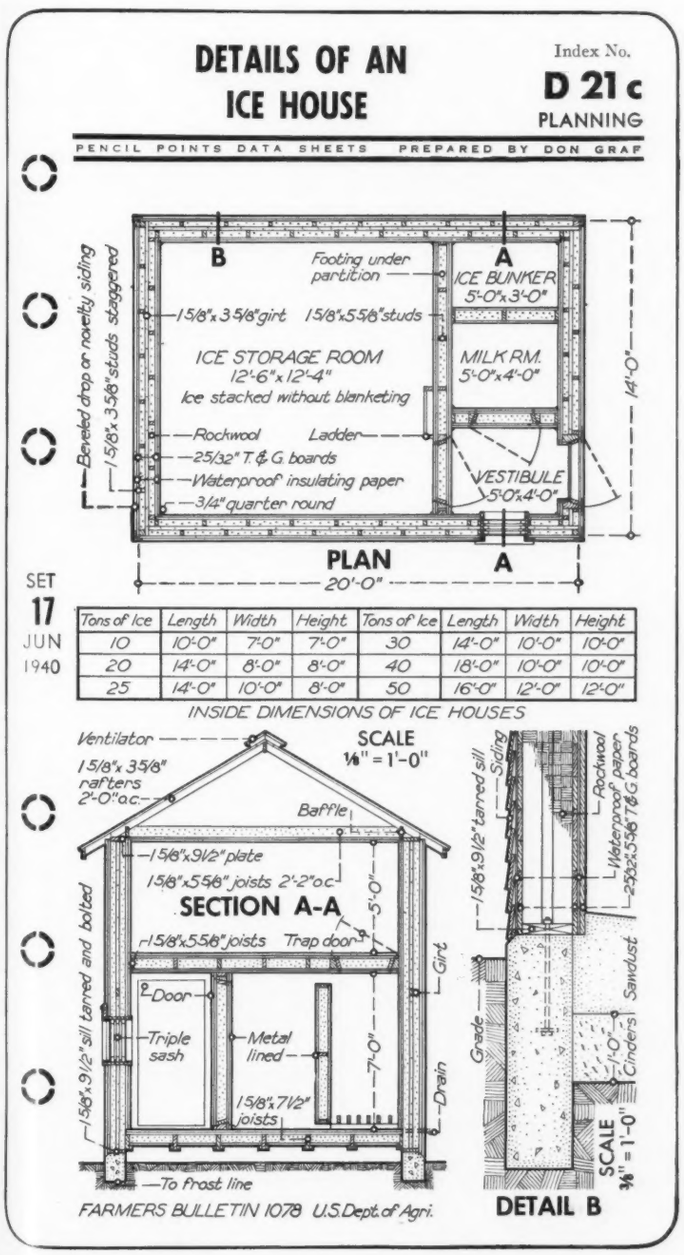
4. On the illustrated prospective apartment house No. 2, to the right you see a large door to accede into a room suitable for store room, or for two-car garage. On the left side near the corner shows a smaller door for residential entrance on the ground flooring of three rooms and a bathroom.

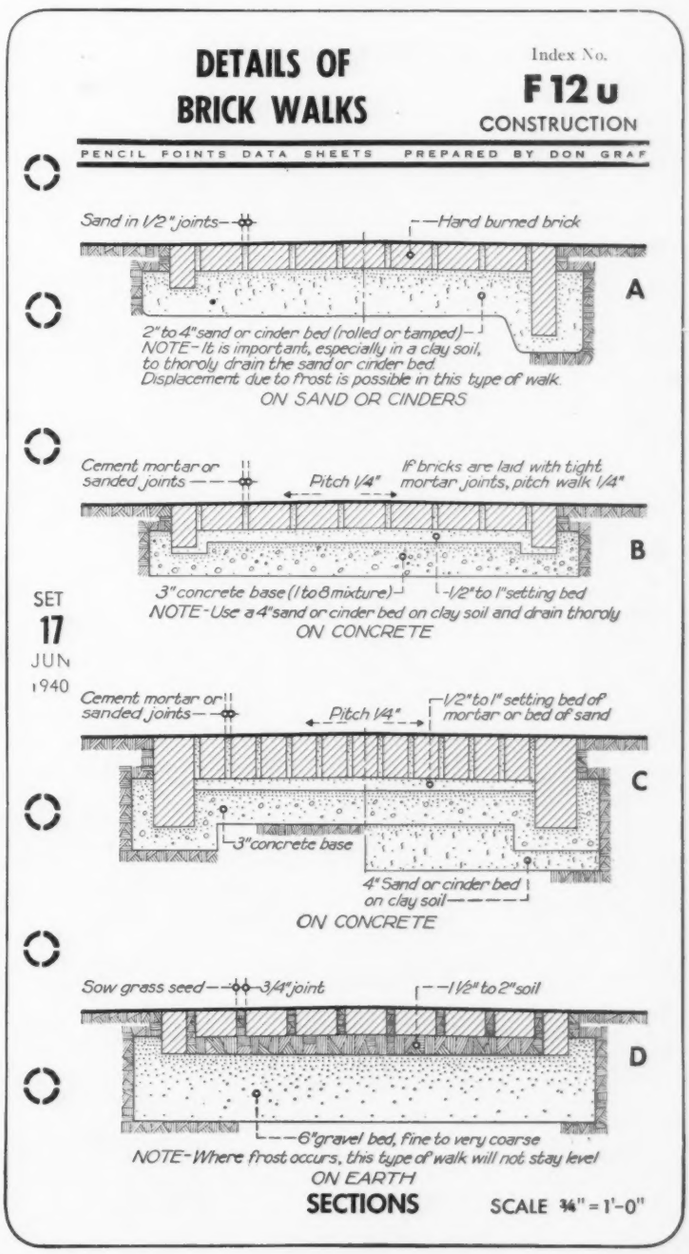
5. On the left side of the longitudinal view you will see near the ending the entrance door to accede up to the second story apartment, with four large rooms and bath. Also through the same entrance can be continued to accede to the third story attic apartment of four rooms and bath.

6. The new housing program's roofs will be as aerial bombing proof from aeroplane attack in war time, which any fire hazard material will eliminate in the next future edifices; which will use only solid material as fire-water proofing efficient construction of cross semicircular vault, which acts at all four extremities of the roofing to ending as balconies system. A department of manufacture plant for the production of the new type of solid blocks as fire-water proofing will be promoted.

7. This opportunity is very valuable, for land owners, for capitalists, and skilled laborers, to organize the Cooperative Industrialization, for reducing unemployment if we wish to stimulate the prosperity, for reducing the local State and Federal tax.

The Land Owners' Capitalist and Laborers' Industrial Corp., P. O. Box 33, Stratford, Conn.


DETAILS OF AN ICE HOUSE
Index No. D 21 c
PLANNING
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF
Beveled drop or novelty siding
1 5/8"x 3 5/8" studs staggered
B
Footing under partition
A
ICE BUNKER 5'-0"x 3'-0"
1 5/8"x 3 5/8" girt
1 5/8"x 5 5/8" studs
ICE STORAGE ROOM 12'-6"x 12'-4"
Ice stacked without blanketing
MILK RM. 5'-0"x 4'-0"
14'-0"
Rockwool
Ladder
25/32" T & G. boards
Waterproof insulating paper
3/4" quarter round
VESTIBULE 5'-0"x 4'-0"
PLAN
A
20'-0"
SET 17 JUN 1940
Tons of Ice | Length | Width | Height | Tons of Ice | Length | Width | Height
10 | 10'-0" | 7'-0" | 7'-0" | 30 | 14'-0" | 10'-0" | 10'-0"
20 | 14'-0" | 8'-0" | 8'-0" | 40 | 18'-0" | 10'-0" | 10'-0"
25 | 14'-0" | 10'-0" | 8'-0" | 50 | 16'-0" | 12'-0" | 12'-0"
INSIDE DIMENSIONS OF ICE HOUSES
Ventilator
SCALE 1/8" = 1'-0"
1 5/8"x 3 5/8" rafters 2'-0" o.c.
Baffle
1 5/8"x 9 1/2" plate
1 5/8"x 5 5/8" joists 2'-2" o.c.
SECTION A-A
5'-0"
1 5/8"x 5 5/8" joists
Trap door
Door
Triple sash
Metal lined
Girt
7'-0"
Drain
1 5/8"x 9 1/2" sill tarred and bolted
1 5/8"x 7 1/2" joists
To frost line
1 5/8"x 9 1/2" tarred sill
Siding
Rockwool
Waterproof paper
25/32x 3 5/8 T&G boards
Grade
Sawdust
1'-0"
Cinders
SCALE 3/4" = 1'-0"
FARMERS BULLETIN 1078 U.S. Dept. of Agri.
DETAIL B


DETAILS OF BRICK WALKS
Index No. F 12 u
CONSTRUCTION
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF
Sand in 1/2" joints
Hard burned brick
A
2" to 4" sand or cinder bed (rolled or tamped)
NOTE - It is important, especially in a clay soil, to thoroly drain the sand or cinder bed. Displacement due to frost is possible in this type of walk.
ON SAND OR CINDERS
Cement mortar or sanded joints
Pitch 1/4"
If bricks are laid with tight mortar joints, pitch walk 1/4"
B
3" concrete base (1 to 8 mixture)
1/2" to 1" setting bed
NOTE - Use a 4" sand or cinder bed on clay soil and drain thoroly
ON CONCRETE
SET 17 JUN 1940
Cement mortar or sanded joints
Pitch 1/4"
1/2" to 1" setting bed of mortar or bed of sand
C
3" concrete base
4" Sand or cinder bed on clay soil
ON CONCRETE
Sow grass seed
3/4" joint
1 1/2" to 2" soil
D
6" gravel bed, fine to very coarse
NOTE - Where frost occurs, this type of walk will not stay level
ON EARTH
SECTIONS
SCALE 3/4" = 1'-0"

ORCHESTRA SETTINGS

BY CLAUDE BRAGDON

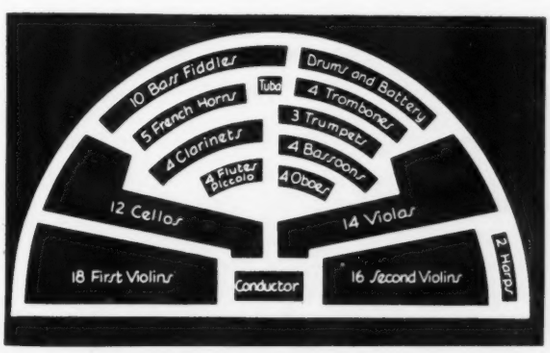
The usual setting for a symphony orchestra is a bare, brightly-lighted stage, a packing-box podium, chairs of the sort used at funerals, and "the palace scene" for a background. Musical audiences, however, have appeared insensitive to visual beauty—the discrepancy between what their ears and their eyes encounter disturbing them so little that they have accepted the latter without protest.

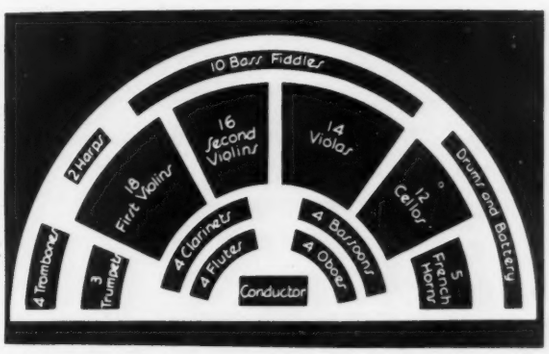
Robert Alfred Shaw, a prominent Brooklyn citizen active in that city's cultural life, did protest, however, and in a most effective fashion: he went to the unheard-of length of employing an architect who is also a theatrical designer, to provide a suitable setting in which the New York Philharmonic Orchestra might give its concerts in the Brooklyn Academy of Music. And he paid for the whole thing himself.

As the designer of this setting, I consulted with Willem Mengelberg, who provided with the necessary data, and described the sort of a setting which had proved satisfactory in that conductor's native country of Holland. This was an enclosure with the rear wall slightly curved, joined to the side walls by curved corner-pieces, and the whole covered with a high, raking ceiling. The Brooklyn Academy setting was designed along these general lines, with a raised platform all across the rear and a podium down front for the conductor. In the side walls at right and left were lofty double doors, decorated in gold and color, and all the vertical wall surfaces, which were perfectly plain, were painted a dark, rich violet, sparingly spattered with gold. The lighting was from concealed x-ray borders provided with gelatines which imparted to the most sallow complexion a faintly rosy tinge.

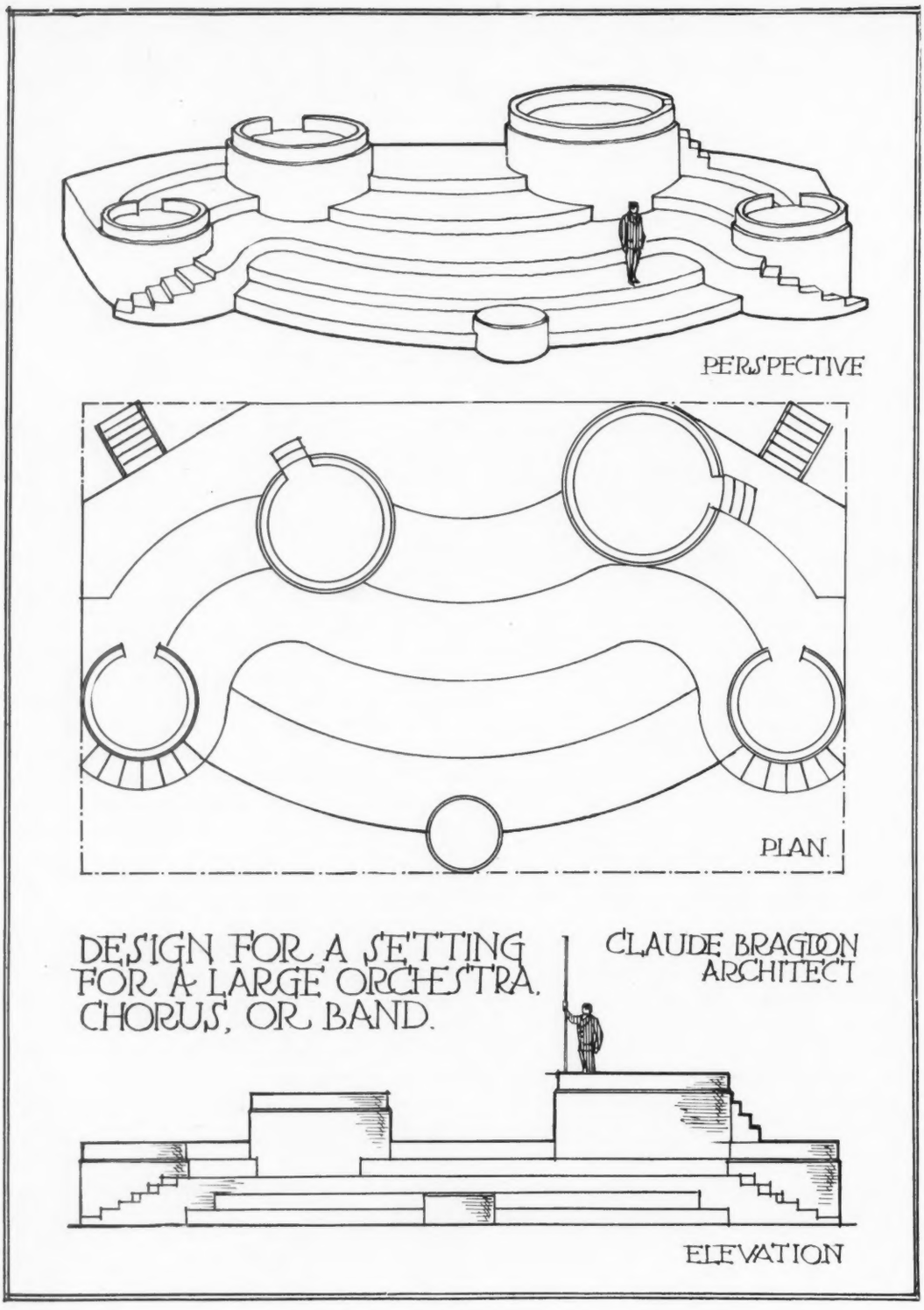
With this setting Arturo Toscanini, who conducted the first concert, expressed himself as highly pleased. Characteristically, the only thing which he did not like was a spot-light on himself, which he ordered eliminated. The broadcast director also affirmed that the music came over the air better than it had theretofore. This was perhaps due in part to the fact that the rear wall was made of wood-veneer for the first ten feet of its height. This feature greatly pleased Toscanini.

I was recently called upon to deal with a somewhat similar problem in connection with experiments by Harry Barnhart, community chorus leader, with what he calls a "symphonic band." This consists of a group of performers organized and instrumented according to a scheme aimed to correct certain defects existent in usual set-up. For, according to Barnhart, the military band and the symphonic orchestra as at present constituted are unsatisfactory because unscientific; being a "growth," and not an organism in the true sense. Though this opinion is shared by many musicians, Barnhart was the first to attack the problem in practical fashion. In weekly rehearsals with a group of unemployed instrumentalists—some of





The functional importance of the orchestra setting as an acoustical reflector also has received attention lately due to well-publicized experimentation with the seating of the various units of the orchestra, initiated by Leopold Stokowski when he abandoned the conventional seating diagrammed at the left (still favored by Toscanini, Koussevitzky, Barbirolli, and others) for the arrangement diagrammed at the right. Stokowski readily admits that proper acoustical reflection is essential. Diagrams from Wide World



them of considerable eminence—he has been experimenting along new lines for a period of more than a year.

Desiring to present the achieved results before the public in the most attractive manner possible, my friend Barnhart appealed to me to help bring this about. Accordingly, I devised the stage setting shown above. The merit of this stand is that beside being thoroughly practical it possesses an inherent beauty and distinction, and displays the performers to the best possible advantage. The four turret-like circular platforms, of different sizes and of varying height, are designed to accommodate special "families" of instruments, groups of singers, or soloists, to which it is desired to give prominence—a prominence enhanced by spot-lighting, to which the shape and character of these features lend themselves.

Every feature of this stand has been the subject of vivid discussion, and it appears to meet every practical requirement.

THE MONOGRAPH SERIES
Records of Early American Architecture

RUSSELL F. WHITEHEAD, A. I. A., *Editor*
FRANK CHOUTEAU BROWN, F. A. I. A., *Associate Editor*

Volume XXVI • Number 3

PANELED END IN NORTHEAST ROOM, FIRST FLOOR
CAPTAIN SAMUEL TREVETT HOUSE
(*Built about 1750*)
MARBLEHEAD, MASSACHUSETTS

PANELED END IN SOUTHWEST ROOM, FIRST FLOOR
WADSWORTH HOUSE—1726—CAMBRIDGE, MASSACHUSETTS

[130]

SOME NEW ENGLAND PANELED ROOM ENDS

from the SEVENTEENTH *and* EARLY EIGHTEENTH CENTURIES

Photographs by ARTHUR C. HASKELL

THE general prevalence of the paneled wall along one side of the room interior, where the fireplace is located, is widely established in most residential structures of the Seventeenth and Eighteenth Centuries in New England. Its origin derives from the principal type-plan of the one-room with fireplace at one end, or the two-room floor plan with the central chimney, that is almost universally found employed in early dwellings in that region. In either case, three sides of the room were along the exterior wall of the building.

A house built before 1660 by one of the wealthiest men in the Plymouth Colony, when taken down and removed to a new location about twelve years ago, revealed that the original oak frame was covered with one and one-eighth inch, wide oak boards, extending from the sill to the plate for the full two stories of the dwelling's height, with wide "shadow mouldings" along both edges of the inside face of the boards. They were indubitably intended to be exposed as the finish wall of the rooms inside.

This same sort of construction was used in Connecticut, in a building of as late date as 1820, where, however, the space between the rough natural edges of the boarding was plugged with lime mortar, and then split lathing nailed against the inner face of the wall and finish-coated with plaster.

On the other hand, both in that State and in Massachusetts, as well as others in New England, we have the early custom of placing the original split oak clapboards directly upon the exterior uprights of the old oak frames (without the use of any exterior boarding), the wall facing of the room inside being then either plastered on split laths, often six to eight feet long, nailed to the inner face of the frame; or sometimes faced on the interior with wide horizontal pine boarding, with feather-edge or lapped joints. An instance of a dwelling, built in 1649, illustrates the former method. In that particular case, the space between the studs was filled with puddled clay, probably from the inside as the split lath boards were added course over course. The clay was fluid enough to work out and fill up the spaces between the lapping oak rived clapboards, which were probably also plugged up with moist clay from the exterior, to insulate the wall and keep it tight against weather and cold.

On the face of the fourth, or inner wall of the room, the problem that confronted the early builders was entirely different. Here they were only concerned with surfacing the wall so that the unsightly bulk and rough clay daubing of the chimney stack would be concealed, but at the same time so that all the heat from flues and fireplaces would be left to radiate through the interior of the dwelling on all its floors and attic, for its full height. And as the need for fuller insulation against the cold New England winters became more and more important with each succeeding generation, the better insulation of plaster came to be accepted for use inside all the exterior walls of the dwelling (especially as limerock sources were discovered and worked more generally in the different settlements), while the transmittal of heat through the open pores of the wooden walls upon each side of the chimney stack and its clustering fireplaces was also generally appreciated. This was especially true before the painting of interior woodwork became fashionable. This period seems to vary in different sections, the earlier dates being about 1750, while many interiors are known to have been left in the natural wood, without paint, up to as late as a hundred years later. As the earlier paints used resembled rather thin pigment stains, they did little to fill the pores of the woods or prevent the passage of heat. But with the general use of heavier pigments, such as lead, as a protecting surface, of course the wood pores were entirely closed.

It should also be remembered that much of the paneling now found in early houses was not installed at the date given for the original construction of the dwelling, but in most cases was added many years later. The use of wide pine boards with feather or grooved edges for covering room walls was general in New England during the Seventeenth Century.

PANELED WALL IN SOUTHEAST ROOM, FIRST FLOOR *H.A.B.S.*

COL. RUGGLES WOODBRIDGE HOUSE—1788—HADLEY, MASS.

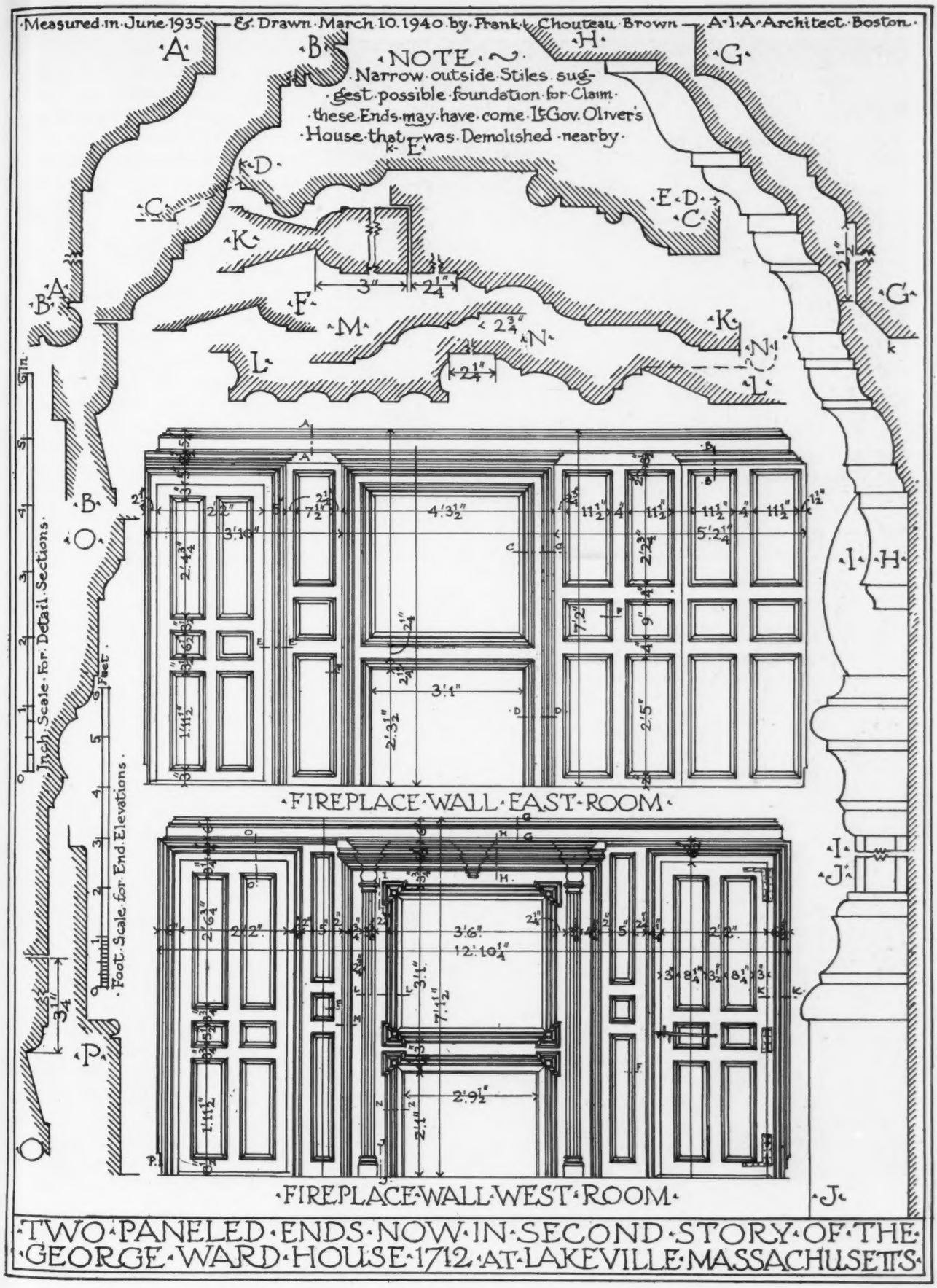
PANELED END IN WEST BEDROOM *H.A.B.S.*

GEORGE WARD HOUSE—1712—LAKEVILLE, MASSACHUSETTS

[132]

Near the end of that period—or early in the years that followed, raised panels, placed against the face of framed stiles, and held in position by some sort of bolection-shaped moulding, are frequently found, and in some sections this style is seen in dwellings built even after 1750. But meanwhile, the use of tall narrow panels, with a wide rail to stiffen the wall just below the middle of its height, began to supplant earlier methods, or even, in many cases, was applied upon the face of earlier paneling. This became the most prevalent and generally used style, extending up nearly to the end of that century. Following this usage, the four walls of the rooms were more and more generally all plastered, and the Georgian type of mantel, with shelf and overmantel extending up to the room cornice, became the fashion, until the overmantel itself came to be discontinued shortly after the beginning of the Nineteenth Century.

The illustrations show a few examples of the earliest type of interior boarded wall surfacing (pages 134 and 140) that still remain unsullied by the addition of later paint coatings. Following this, came walls with applied or raised panels (page 135). This required a heavy moulding, that continued into later years as an emphasis to the overmantel panel (pages 129, 138, 139 and 144). Then came another form of covering border moulding (132, 143, 144); and, finally, the simpler panel moulding most commonly and widely used, which appears in all the panels on page 130, and in many other New England wall treatments. It is also characteristic that all the effect of this type of paneling is obtained without the use of any separate strip of moulding. The quarter-round itself is run along the inner


Measured in June 1935 — & Drawn March 10. 1940 by Frank Chouteau Brown — A.I.A. Architect. Boston.
NOTE ~
Narrow outside Stiles suggest possible foundation for Clam
these Ends may have come Lt Gov. Oliver's
House that was Demolished nearby
Inch Scale for Detail Sections.
Foot Scale for End Elevations.
FIREPLACE WALL EAST ROOM
FIREPLACE WALL WEST ROOM

TWO PANELED ENDS NOW IN SECOND STORY OF THE GEORGE WARD HOUSE 1712 AT LAKEVILLE MASSACHUSETTS

(Historic American Buildings Survey)

EARLY WOODWORK, SOUTH END OF KITCHEN BEDROOM
BRYANT-CUSHING HOUSE—1698—NORWELL, MASS.

edge of the framed enclosing stiles, and the thin sloping border running around all four sides of the enclosed panel, intended to fit into the grooved edge of the stile, itself functionally completes the raised moulding panel section.

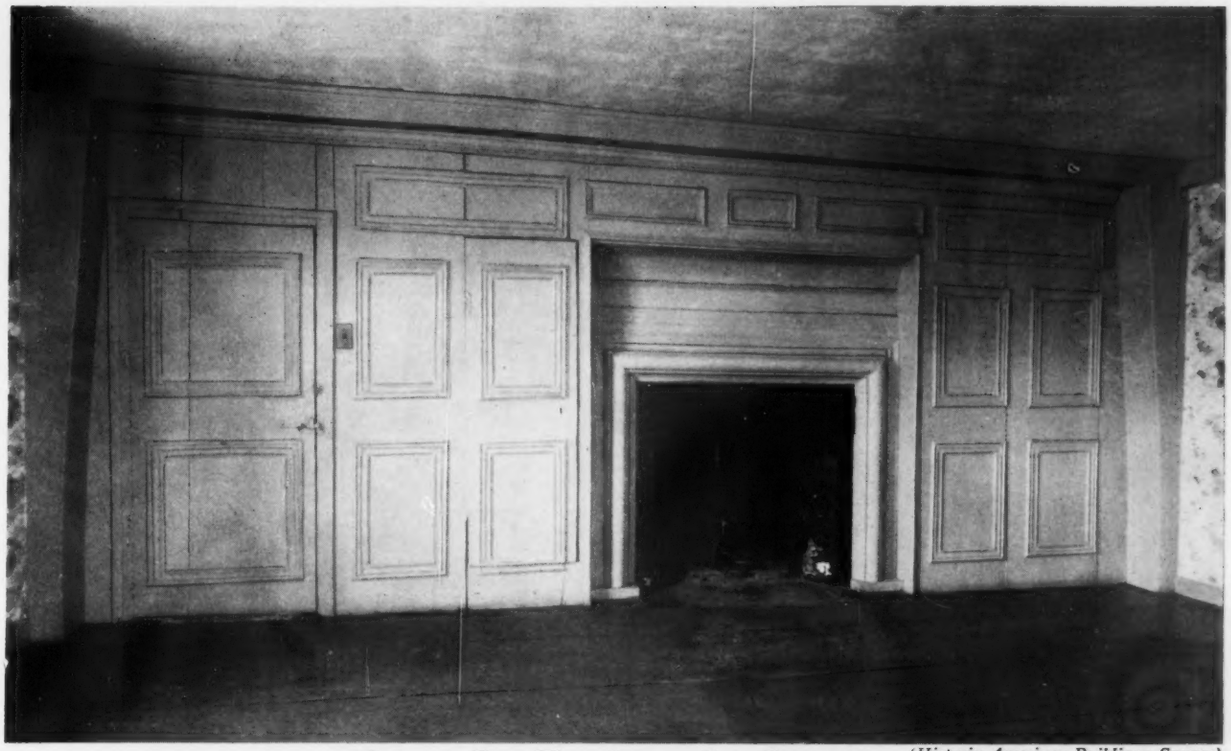
With one exception, 1760 is about the latest date of the houses whose interior wall treatments have been illustrated, and in later dwellings, of course, the paneling is far more likely to have been installed as part of the original finish. It is in the earlier dwellings that later interior paneled walls and mantels, and casing over of early structural beams and posts, are usually found.

FRANK CHOUTEAU BROWN,
F. A. I. A.

(Historic American Buildings Survey)

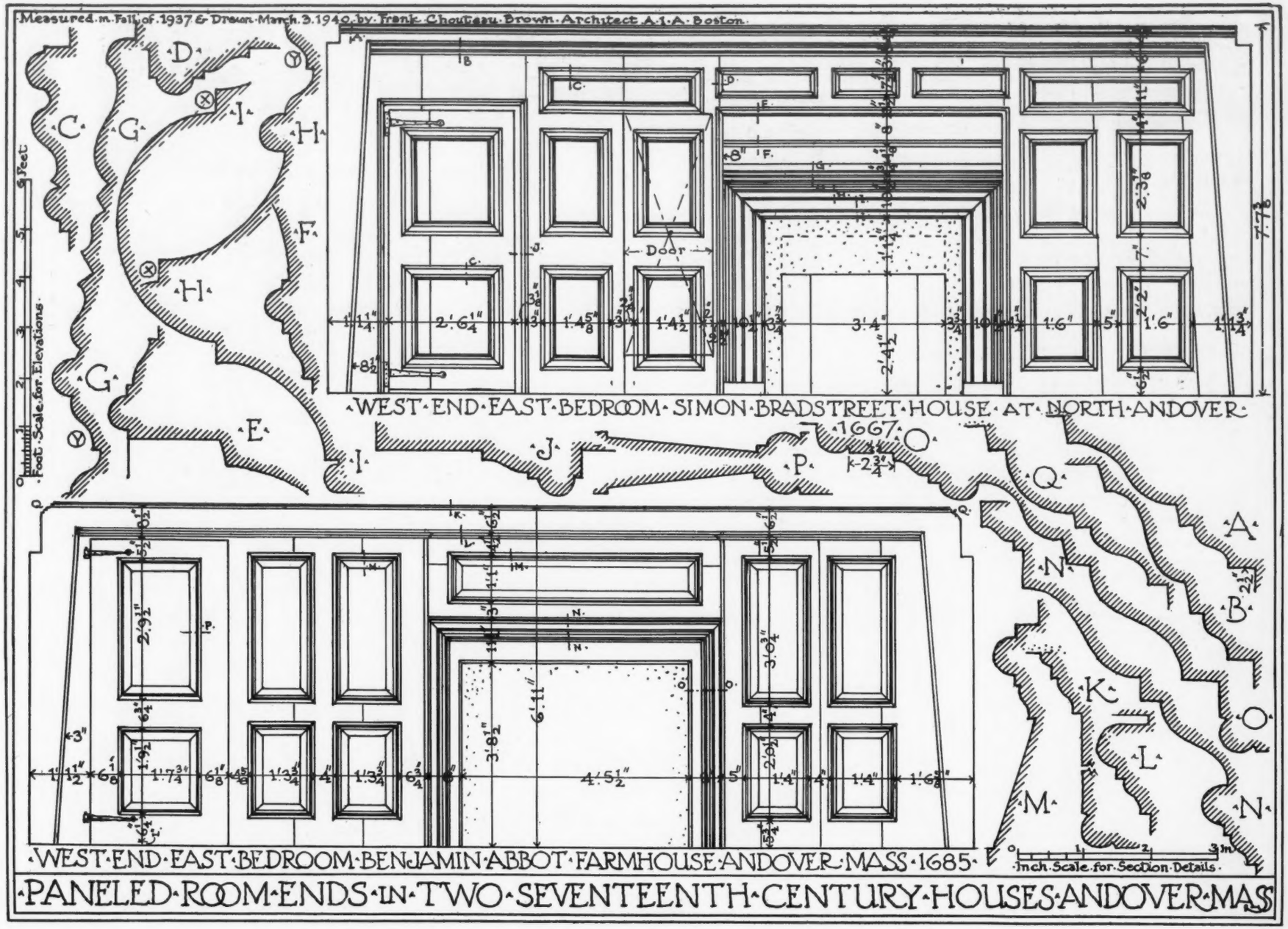
PANELED FIREPLACE WALL IN OLD LIVING ROOM
CUSHING HOUSE—1720—HINGHAM, MASSACHUSETTS

[134]



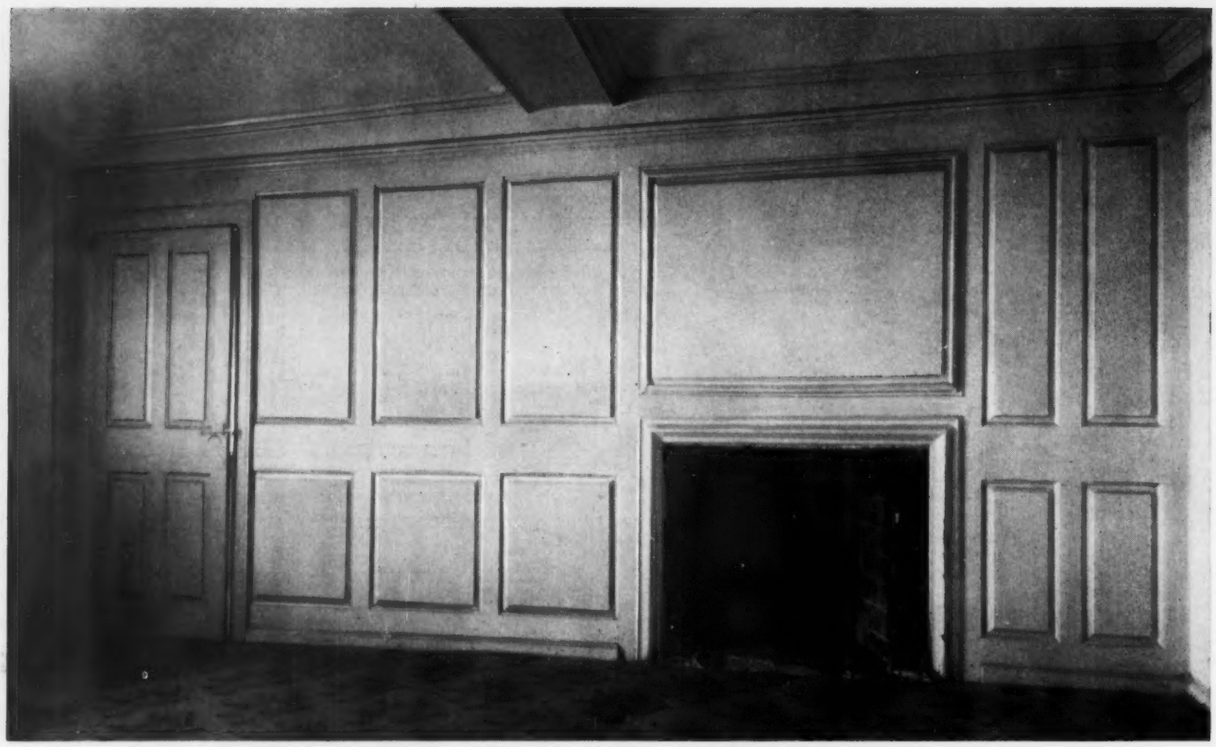
PANELED END, WEST SIDE OF EAST BEDROOM *(Historic American Buildings Survey)*
SIMON BRADSTREET HOUSE—1667—NORTH ANDOVER, MASSACHUSETTS

PANELED END, WEST SIDE OF EAST BEDROOM *(Historic American Buildings Survey)*
BENJAMIN ABBOT FARMHOUSE—1685—ANDOVER, MASSACHUSETTS
(See Measured Drawings on Page 136)


Measured in Fall of 1937 & Drawn March 3. 1940. by Frank Chouteau Brown. Architect. A.I.A. Boston.
WEST END EAST BEDROOM SIMON BRADSTREET HOUSE AT NORTH ANDOVER
1667
WEST END EAST BEDROOM BENJAMIN ABBOT FARMHOUSE ANDOVER MASS 1685
PANELED ROOM ENDS IN TWO SEVENTEENTH CENTURY HOUSES ANDOVER MASS
Door
Foot Scale for Elevations
Inch Scale for Section Details

TWO·PANELED·ENDS·FIRST·FLOOR·OF·THE·GENERAL·JOSEPH·DWIGHT·HOUSE
BUILT·IN·1759·IN·GREAT·BARRINGTON·BERKSHIRE·COUNTY·MASSACHUSETTS·
Measured in September 1937 & Drawn March 10 1940 by Frank Choateau Brown A.I.A. Boston.
Inch Scale for Detail Sections.
Foot Scale for Elevations.
ONE-HALF PANELED END NORTH-WEST ROOM
SOUTH-WEST ROOM
Fireplace 3'0" Deep
Fireplace 1'10" Deep
Shelf 4¾" wide
Pilaster Base
Pilaster Edge
Cap
Door
Door

[137]



PANELED END IN NORTHWEST BEDROOM
CURTIS TAVERN—1765—GRANVILLE, MASSACHUSETTS

PANELED END IN SOUTHWEST PARLOR
GEN. JOSEPH L. DWIGHT HOUSE—1759—GREAT BARRINGTON, MASSACHUSETTS
(*See Measured Drawing on Page 137*)

[138]

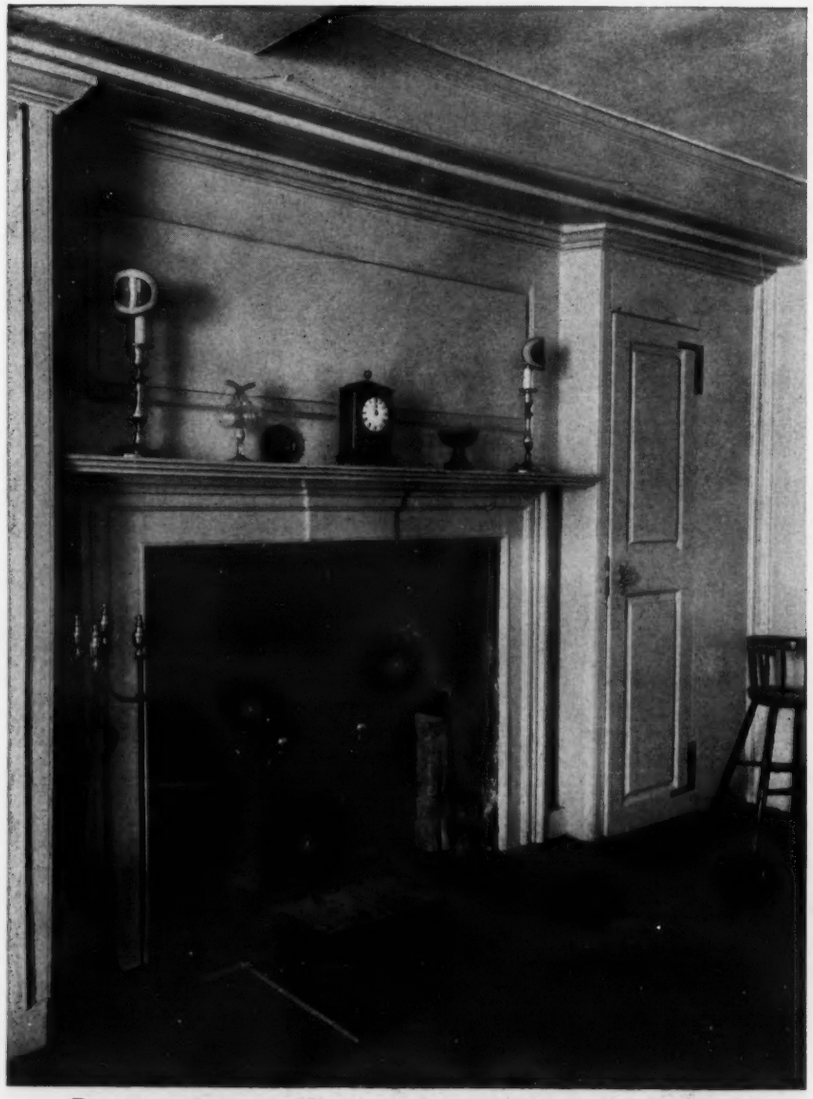
PANELED END IN SOUTHWEST BEDROOM
COL. WILLIAM R. LEE HOUSE—1745—MARBLEHEAD, MASSACHUSETTS

PANELED END IN NORTHWEST BEDROOM
JEREMIAH LEE MANSION—1768—MARBLEHEAD, MASSACHUSETTS

[140]

DETAIL OF PANELED END IN LIVING ROOM
SHORT HOUSE—c.1732—OLD NEWBURY, MASSACHUSETTS

PORTION OF PANELED END IN OLD "HALL"
EMERY HOUSE—1675—WEST NEWBURY, MASSACHUSETTS



DETAIL OF PANELED WALL IN SOUTHEAST ROOM, FIRST FLOOR
JUDGE JOSEPH LEE-NICHOLS HOUSE—c.1660—
CAMBRIDGE, MASSACHUSETTS

PORTION OF PANELED END IN SOUTHWEST ROOM, FIRST FLOOR
JUDGE JOSEPH LEE-NICHOLS HOUSE—c.1660—
CAMBRIDGE, MASSACHUSETTS

(Historic American Buildings Survey)

PINE PANELED WALL IN SOUTHWEST ROOM, FIRST FLOOR
CAPTAIN SAMUEL TREVETT HOUSE—c.1750—MARBLEHEAD, MASSACHUSETTS

(Historic American Buildings Survey)

GRAINED AND PANELED END IN SOUTHWEST ROOM, FIRST FLOOR
SQUIRE WILLIAM SEVER HOUSE—1760—KINGSTON, MASSACHUSETTS

(Historic American Buildings Survey)

PANELED END IN SECOND FLOOR ROOM
OLD MARSHALL HOUSE—c.1760—BOSTON, MASSACHUSETTS

(Historic American Buildings Survey)

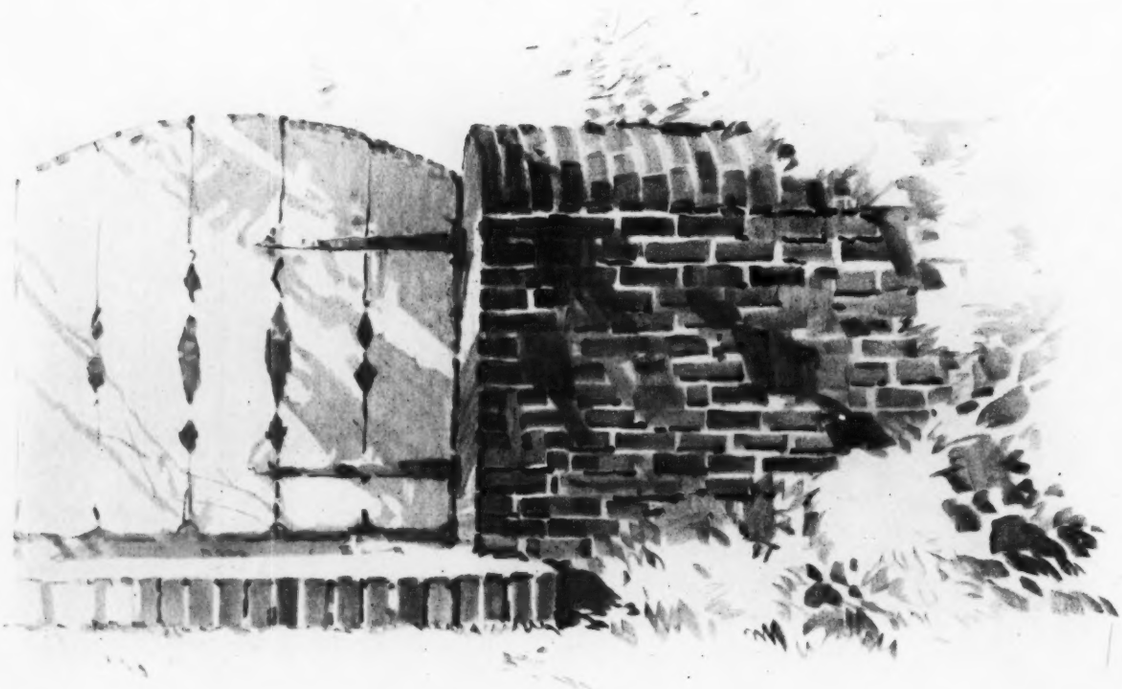
PANELED END IN NORTHEAST ROOM, SECOND FLOOR
JOSHUA ("WASHINGTON") WARD HOUSE—c.1760—SALEM, MASSACHUSETTS

[144]

PORTION OF PANELED END, LIVING ROOM
COL. COOKE HOUSE—BEFORE 1730—TIVERTON, R. I.

DETAIL OF PANELED END IN BEDROOM
REV. EAST APTHORP HOUSE—1760—CAMBRIDGE, MASS.

CATHEDRAL AT COUTANCES, NORMANDY



LESSON 3—INDICATING BRICK AT LARGE AND SMALL SCALE

PENCIL BROADSIDES—3

BY THEODORE KAUTZKY

This month we turn to the problem of indicating brickwork at both small and large scale. The illustrations show two examples which in scale are approximately what you might encounter in an office perspective rendering, but the principles back of their execution extend to cover any reasonable scale.

The same suggestion I made last month with regard to stone textures applies to brickwork. That is, you can to advantage go out before you begin to draw and look closely at a number of brick walls, making a mental note of the things that give them their character both when seen at a little distance and near at hand. Differences in color of individual bricks, shadows in the mortar joints, the type of bond, and the thickness of joints become of more importance as the scale increases. At the smaller scale, these things cannot be shown in detail but it is important to know that they exist if you want to be intelligent about suggesting them with your pencil.

At the smaller scale, one of the important things to look out for is the perspective direction of the brick courses. The example shown is seen almost in direct elevation and there was not much chance of going astray. When the surface of the wall is viewed at more of an angle, however, you will have to watch carefully to keep the direction of courses correct as you work down the wall.

Assuming that you have now laid out your drawing lightly, we will start to render it. Decide in your mind, if possible, how you are going to dispose your values to get an interesting composition with dark against light and light against dark and a sparkling play of sunshine and shadow. Begin to put in the darkest values. For the shadows, use broad diagonal strokes, making them not too dense and allowing occasional spots of white paper to break up any monotonous areas. Now begin at the top of the brick surface to render the brick itself. In doing this, avoid monotony by varying the length of strokes from course to course. Do not indicate each separate brick but occasionally use a short stroke among the longer ones. Break the horizontal strokes by introducing diagonal lines once in a while and sometimes cover an irregular area with a series of short diagonals, keeping the value the same as adjacent brick courses. The wall in general should grade from dark at the top to light at the bottom. As you work down, you can leave more whites to show through between courses but everywhere avoid monotony or regularity. To suggest weathering, use some vertical shading, particularly near the top where it would occur in nature. These vertical strokes can be put in either as you render or later, on top of earlier strokes. You can also put in some dark bricks here and there, but don't overdo it.

When you finish, if you are successful, you will have indicated a brick surface that has a convincing texture, that is full of interest, that provides contrasts where you want them, and that suggests shadows falling upon it from nearby trees.

Turning to larger scale, the things you have now learned can be applied with more ex-

actitude, but no less freedom. In the piece of wall shown at the bottom of the accompanying plate, the individual bricks show up more clearly but the surface is well broken up with diagonal strokes and areas shaded to the appropriate values. Here, the individual bricks appear as single strokes made with a properly sharpened pencil. They vary in value as the bricks themselves vary in color. Shadows have been indicated sharply under some of them and the mortar joints are left white in many places, taking care however to distribute the sparkling whites irregularly. If you practice copying this drawing and then apply what you learn to examples of your own invention you will acquire freedom and command as you go along.

If you do not succeed in producing a satisfactory result, it may be that you need to refer back to Lesson 1 and do some more practice of individual strokes. It may be because you are not keeping your pencil properly sharpened. Or it may be that you are not keeping in mind at all times that monotony must be avoided through variety of strokes, contrasting values, and opposition of forms. Only by exercising constant control over your whole composition, seeing it broadly while you are drawing in detail, can you produce a completely artistic result. But there is hope for you—if you keep on trying.

Next month we will describe the ways of indicating wood textures—shingles, clapboards, rough siding, etc. So don't put off conquering the subject of brick. Do it now.

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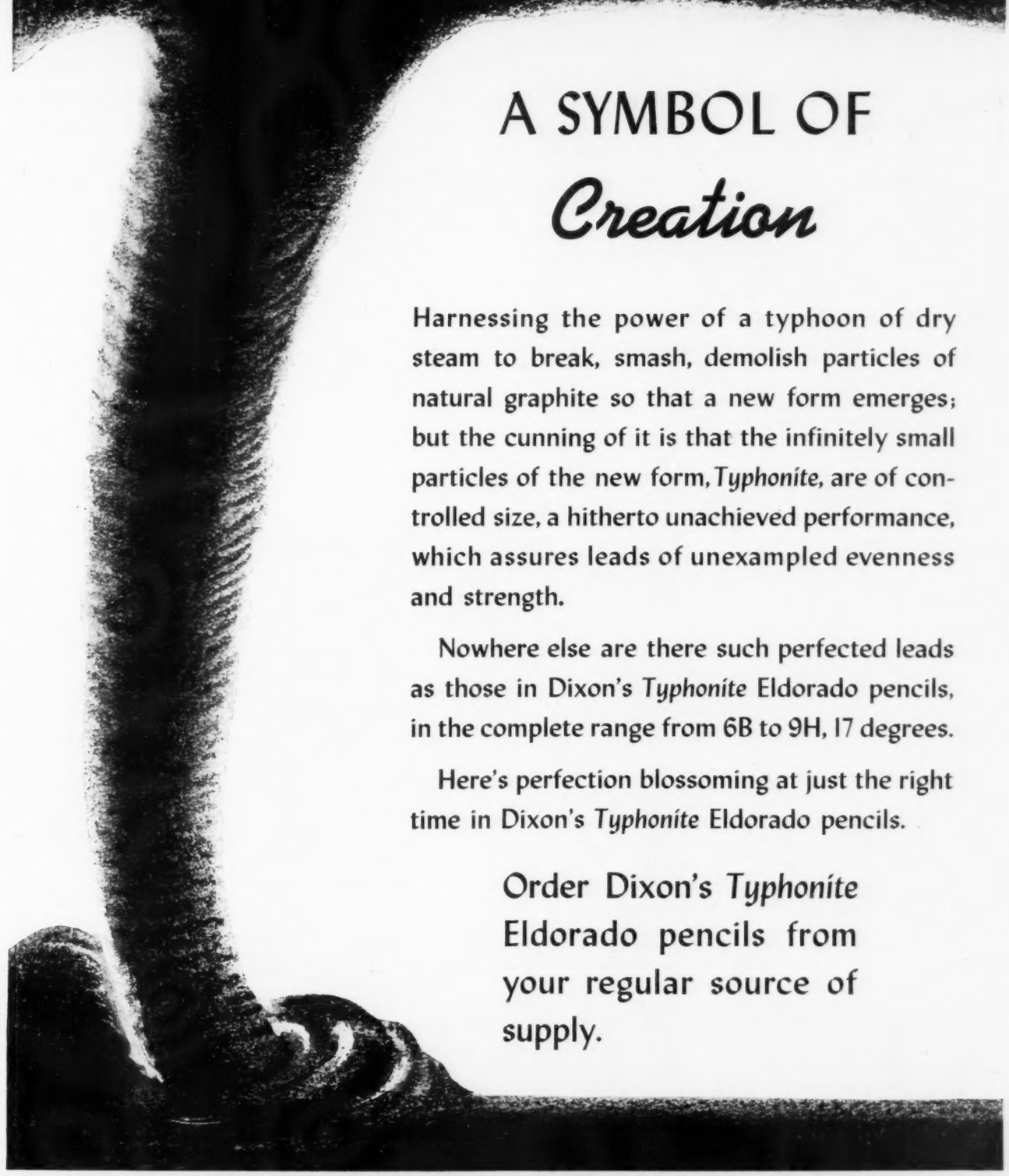

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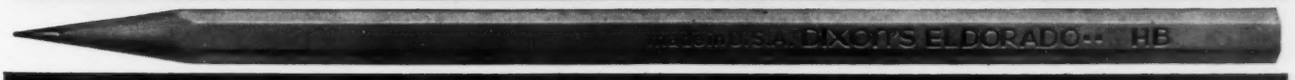

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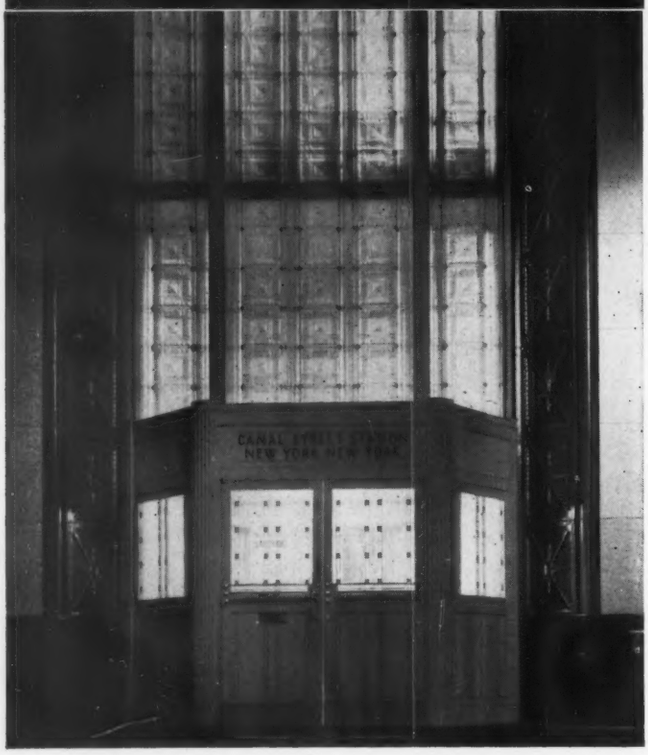

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THE MART

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WANTED: A copy of *Architec-tonics, The Tales of Tom Thumtack, Architect*, published by William T. Comstock Company, 1914. Please do not write unless price and condition of book is stated in first letter. Communicate with Miss Flagg, care of PENCIL POINTS.

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(Continued on page 42, Advertising Section)

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Fig. 1266
Pat. applied for
Wood Seat and Back

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FIG. 1267

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(Continued from page 40, Advertising Section)

John P. McDermott, Room 602, 512 5th Avenue, New York, N. Y., would like to obtain a used Leroy lettering set. Please state lowest price for cash.

Alberto P. de Carvalho, P. O. Box No. 1426, Sao Paulo, Brazil, has for sale the following rare and precious architectural books: *Prospettiva de Pittori E Architetti*, D'Andrea Pozzo, Rome 1702, 2 vols.; *L'Architettura di Marco Vitruvio Pollione*, comments and notes by Marchese Berardo Galiani, 2nd edition, Siena 1790; *I Quattro Libri Dell Architettura*, di Andrea Palladio, Venice 1570; *Journal of Indian Art*, quarterly, complete from first issue in 1884 to 1902, bound. All in very good condition. Only good offer accepted, separately or one lot.

William J. Schlesinger, 1518 Sulphur Avenue, St. Louis, Mo., has the following for sale: November 1913 to December 1914 of *Architectural Review*, bound; Vol. 34, No. 3 to Vol. 38, No. 5, 1922 and 1923 of *Architectural Forum*, bound; catalogs of architectural club exhibitions—Baltimore 1st 1896, Pittsburgh 1903-1905-1911, Cleveland 1897-1900-1901-1909, Chicago 1896-7, Detroit 1900, T-Square Club of Phila. 1899, Penna. Academy of Fine Arts 1895, Academy of Fine Arts, 1895, 1929 Year Book Society of Beaux-Arts Architects. Any reasonable offer.

James J. Matera, 646 E. 231st Street, Bronx, New York, would like to obtain a copy of *Architectural Graphic Standards*. Please state price.

W. Hindley, 3505 Wayne Avenue, Apt. 3-F, Bronx, New York, has the following copies of PENCIL POINTS for sale: 1922 through 1928.

George F. Bosworth, 171 Newbury Street, Boston, Mass., has the following books for sale: Pugin's *Examples of Gothic Architecture*, 3 vols., 224 plates, 1850; Pugin's *Gothic Ornament*, 100 plates; *Open Timber Roofs*, Brandon, 1849; *Northern Italian Details*, 143 plates, 1916; *The Architectural Reprint*, vol. 2, 128 plates, 1902; *English Cottages and Doorway Gardens*, Ditchfield, 1905.

Robert B. Trivett, Jr., 35 Cambridge Street, E. Orange, N. J., would like to obtain a copy of *Handbook of Architectural Practice*, published by the American Institute of Architects. Please state price.

PERSONALS

DANIEL PAUL HIGGINS and OTTO R. EGGERS, *Architects*, New York, N. Y., announce the association of Mr. George F. Denniston, who will assume administrative direction of the firm, Eggers & Higgins.

FRANK J. PICHLER, *Architect*, has opened an office for the practice of architecture at 404 Huntington Bank Building, Columbus, Ohio.

HENRY L. BLATNER and GILES YATES VAN DER BOGERT, *Architects*, have formed the partnership of Blatner & van der Bogert, with Colin Cobban as associate. They will practice architecture at 82 State Street, Albany, N. Y.

JAMES ROSS GILLIE and ROBERT DuBOSE BURBANK, *Architects*, have formed a partnership under the firm name of Burbank & Gillie, for the practice of architecture and industrial design, at 10 Rockefeller Plaza, New York. N. Y.

BOAK & PARIS, INC., *Architects*, have moved their office to 18 East 41st Street, New York, N. Y., Room 1302. The new phone number is MUrray Hill 3-0495-6.

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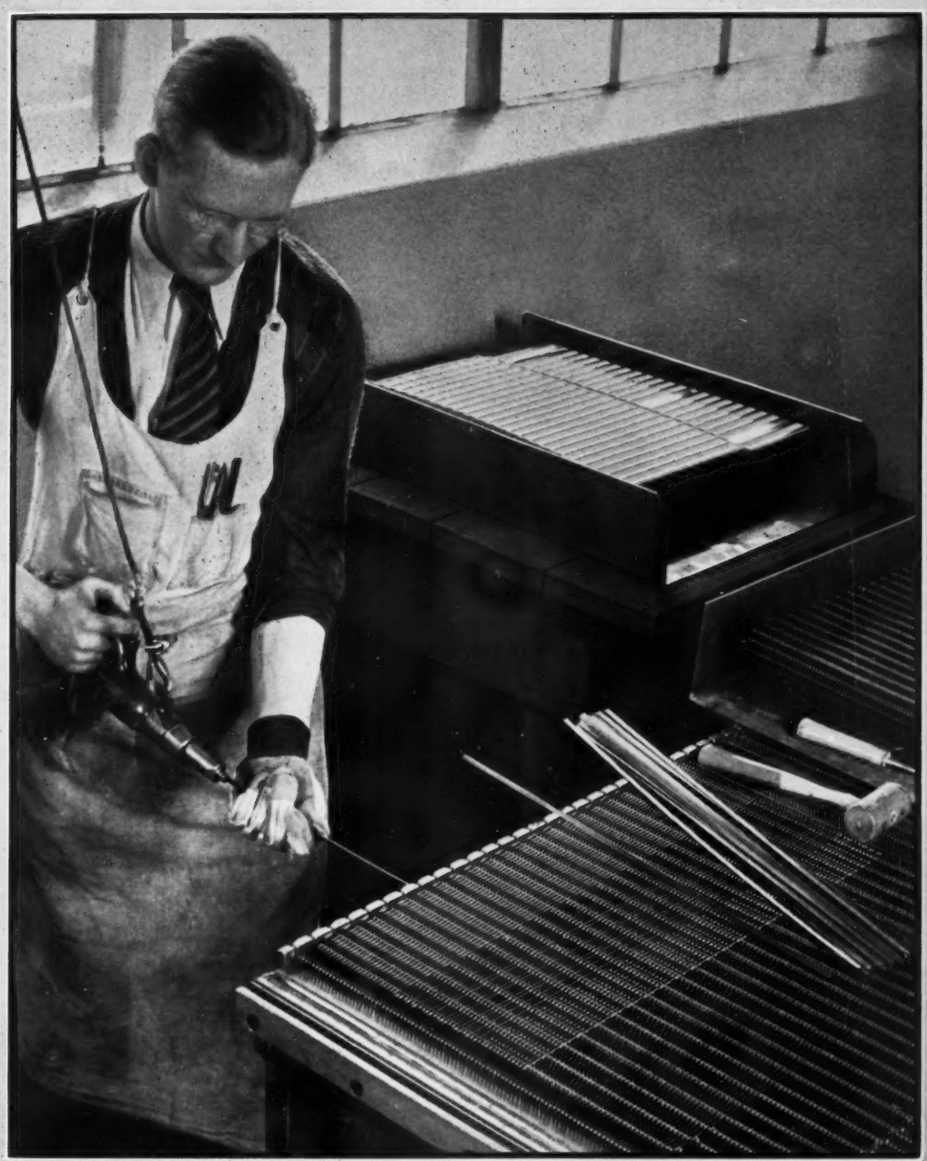

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COMPETITION ANNOUNCEMENTS AND RESULTS

SCULPTURE PRIZE

The award of the $2,000 Sculpture Fellowship of the American Academy in Rome for two years beginning October 1, to *John Gulias*, of New York, has been announced. If international conditions permit, he will proceed to Italy in the fall, but if not he will have the option of deferring the Fellowship or studying in this country.

Fifteen competitors were admitted to the Fellowship Competition, which was judged by James E. Fraser, Chairman, Gaetano Cecere, Lee Lawrie, Paul Manship, and Bruce Moore. Their works were exhibited last month at the Grand Central Galleries. Honorable mentions went to *H. Richard Duhme, Jr.*, of Pennsylvania Academy of Fine Arts; *Abbott L. Pattison*, of Chicago, Yale graduate; and *Frederick Jean Thalinger*, of St. Louis School of Fine Arts, Washington University.

* * *

The winner of the Sculpture Prize of the American Academy in Rome also has been announced, more recently, as *Loren Russell Fisher*, of Needham, Indiana. This is the Jacob H. Lazarus Fellowship of $4,000 provided by the Metropolitan Museum of Art and starts its two-year term October 1, under the same conditions as the Sculpture Prize.

Fisher has been a student for four years at the John Herron Art School, Indianapolis. Honorable mention was given *Sidney Simon*, of Pittsburgh, who studied at the Carnegie Institute of Technology and at the Pennsylvania Academy of Fine Arts. The Jurors were Barry Faulkner, Chairman, Gifford Beal, Jon Corbino, Dean Cornwell, and Allyn Cox.

ROTCH WINNER

The award of the 53rd Rotch Travelling Scholarship to *George Robert McClellan*, of Hyde Park, Massachusetts, has been announced by William Emerson, Secretary of the Rotch Committee. The subject of the competition was "A Convention Hall" and the entries were judged by W. Pope Barney and C. C. Zantzinger, Jr., of Philadelphia, and Israel P. Lord, of Boston.

The Scholarship, which ordinarily permits European travel and study, was offered this year for travel in Mexico and various points in the United States, en route. McClellan studied for several years at the Boston Architectural Club and last year won a special student prie permitting a year's study at M.I.T. Second prize in the scholarship competition went to *George O. Lloyd* and *Harry Weese*, the former also a special student at M.I.T. after several years' work in B.A.C., and the latter a M.I.T. graduate.

WESTERN RESERVE UNIVERSITY AWARDS

Two $500 awards in the School of Architecture at Western Reserve University are announced by Dean Francis R. Bacon. *Carl H. Droppers*, of Cleveland, fourth-year student, is winner of the Charles Frederick Schweinfurth Traveling Scholarship of the Cleveland Museum of Art and *G. Robert Phelps*, of Kent, Ohio, member of the June Class, is winner of the Fellowship in Building Construction provided by 11 industrial concerns.

The Schweinfurth Scholarship, ordinarily used to send a student to the Fontainebleau School in France, will enable Droppers to spend a summer of travel and study in Mexico. Phelps will spend 11 weeks following graduation observing the building trades, materials, and craft processes of the Fellowship donors, who are Albert M. Higley Co., A. H. Marty Iron Works, John Weenink & Sons Co., Franck & Fric, David Henderson & Son, Pittsburgh Plate Glass Co., Interior Marble & Tile Co., Lennox Haldeman Co., DeWees Meltzer & Roper Flooring Co., Sweeny & Wise Co., and C. Berg Electric Co.

SEVEN PRIZES HIS

Four Senior prizes in architecture have recently been awarded to *Vincent G. Kling*, of East Orange, N. J., top-ranking student in the June class in the School of Architecture of Columbia University, New York, bringing to seven his share of the 10 prizes offered by the School. Dean Arnoud states that this establishes a record.

Excellence of scholastic record throughout his four-year course brought Kling the A.I.A. School Medal, as well as the Alumni Medal for Design, the Henry Wright Memorial Prize for best solution to a housing problem, and the Construction Medal of the New York Society of Architects. Kling also was recipient of the Hamlin Prize for 1939, for design; the 1940 Boring Medal, for a garden plan with carillon; and he shared with Gordon J. Wise, of Brooklyn, the Peck Warren Medal in construction. He graduated with honors in 1933 from East Orange High School and went to Columbia with the Essex County Columbia Alumni Club scholarship. He received his Bs. in Arch. this month.

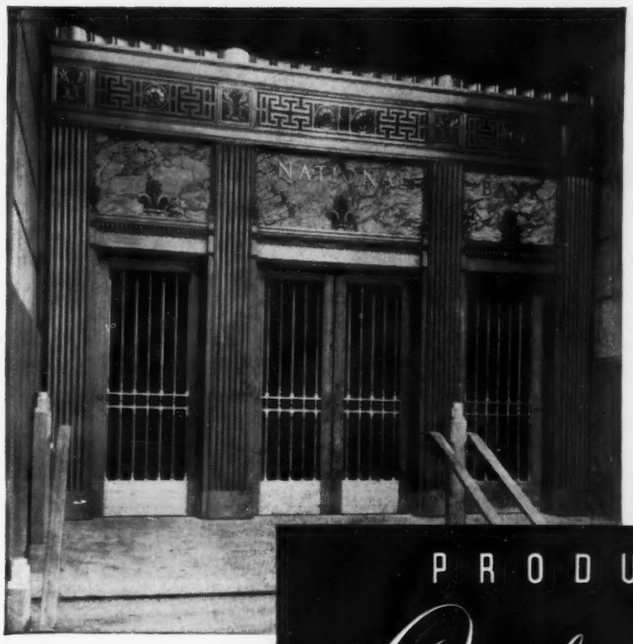
FRIEDSAM MEDALIST

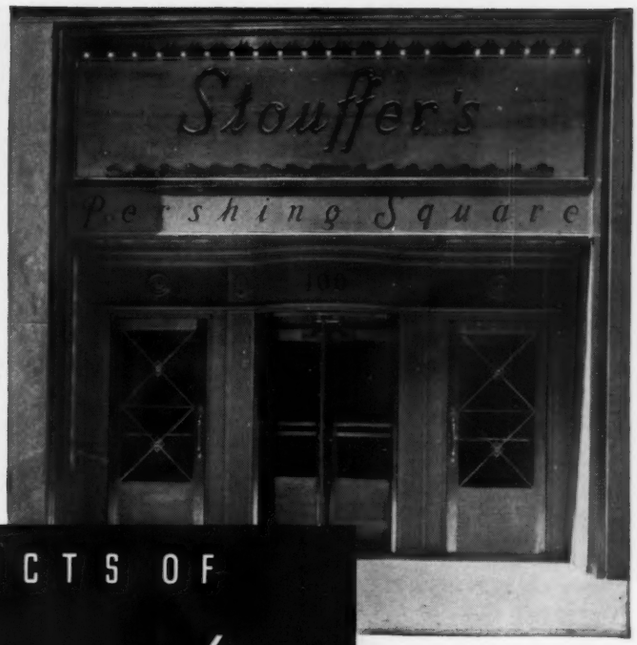
Dr. Frederick P. Keppel, President of the Carnegie Corporation of New York and formerly a Dean of Columbia University, was awarded the Friedsam Medal for 1940 at a dinner at the Architectural League last month. Edgar I. Williams, League President, made the presentation, citing Dr. Keppel particularly as "wise dispenser of great fortune, seeking its greatness in the service to art, and with practised hand assuring by that service, in its simplicity and directness, an effective enhancement of American art."

Others who spoke at the dinner were William Adams Delano, who paid tribute to Dr. Keppel as a friend of many years; Henry W. Kent, of the Metropolitan Museum; and Edward Bruce, of the FWA Section of Fine Arts, Public Buildings Administration.

A.I.G.A. MEDALIST

The award of the American Institute of Graphic Arts gold medal to *T. M. Cleland*, artist and designer, in recognition of his achievements in graphic arts has been announced. The medal was presented at a dinner-meeting of the Institute. Cleland has been identified with the graphic arts for 45 years, as designer and magazine stylist, most recently accepting the appointment as designer and art editor of PM, New York's forthcoming afternoon tabloid.





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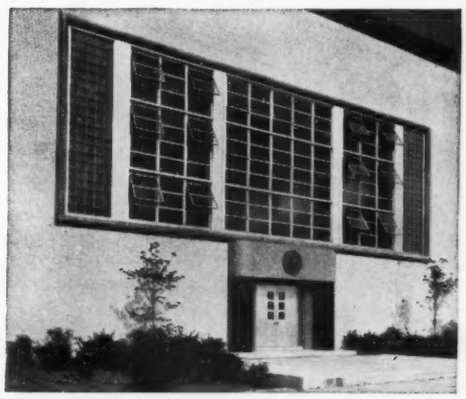

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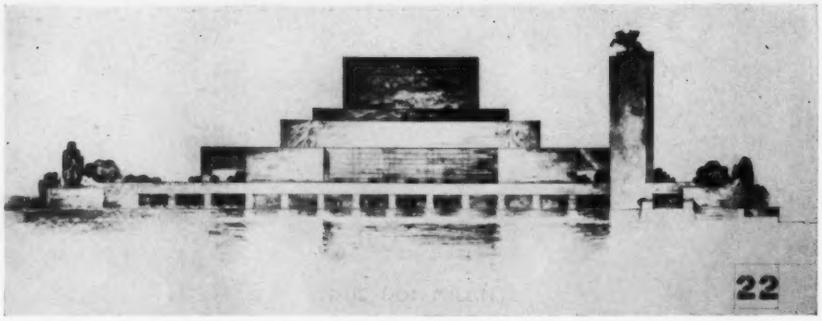
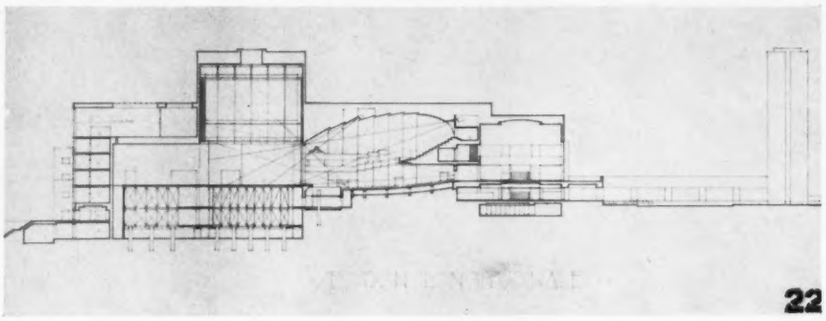
NEW YORKERS WIN AWARD IN BELGRADE

Third prize in an International Competition for a National Opera House in Belgrade, Yugoslavia, has been awarded *Nicholas B. Vassilieve* and *Joshua D. Lowenfish*, Associated Architects, of New York, the successful competitors have been notified. First prize was won by a group of six Italian architects and second prize went to a team of two German architects. There were 74 entries in the competition, sponsored by the Yugoslav Government, including 25 by Yugoslav designers and 49 foreign entries.

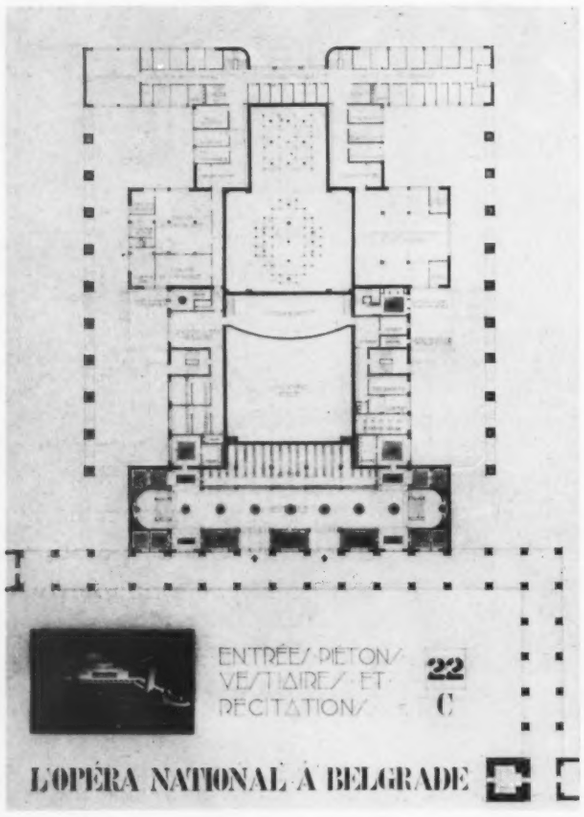
Principal requirements of the program for the Opera House, to be situated on a block in the heart of the capital, were: an auditorium seating 1,500, with lateral loges, adjacent suites, and private entrances for royalty and dignitaries; a grand foyer and adjacent terraces from which processions might be reviewed; and a four-scene stage with adequate accessories, dressing rooms, administrative offices, rehearsal rooms, etc.

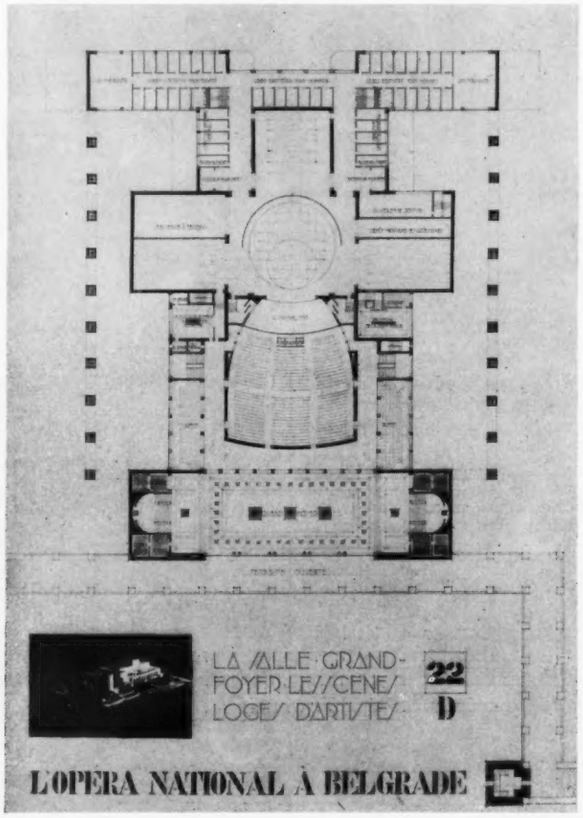


Principal façade of the proposed Opera House, with formal reflecting pool

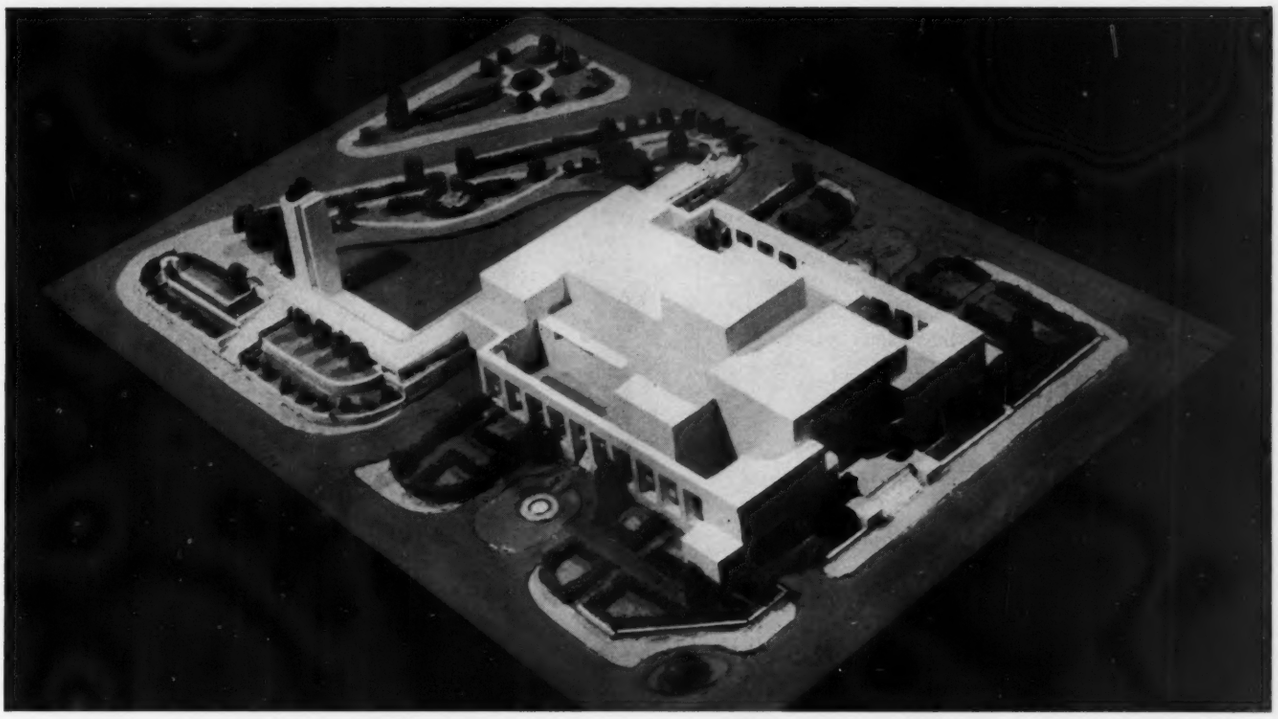


The Longitudinal Section shows the utilization of the natural grade for the necessary backstage facilities at levels lower than the Grand Foyer and Auditorium. The tower which appears at the terminus of an arcade before the Opera House is planned as a memorial to a national hero and art patron

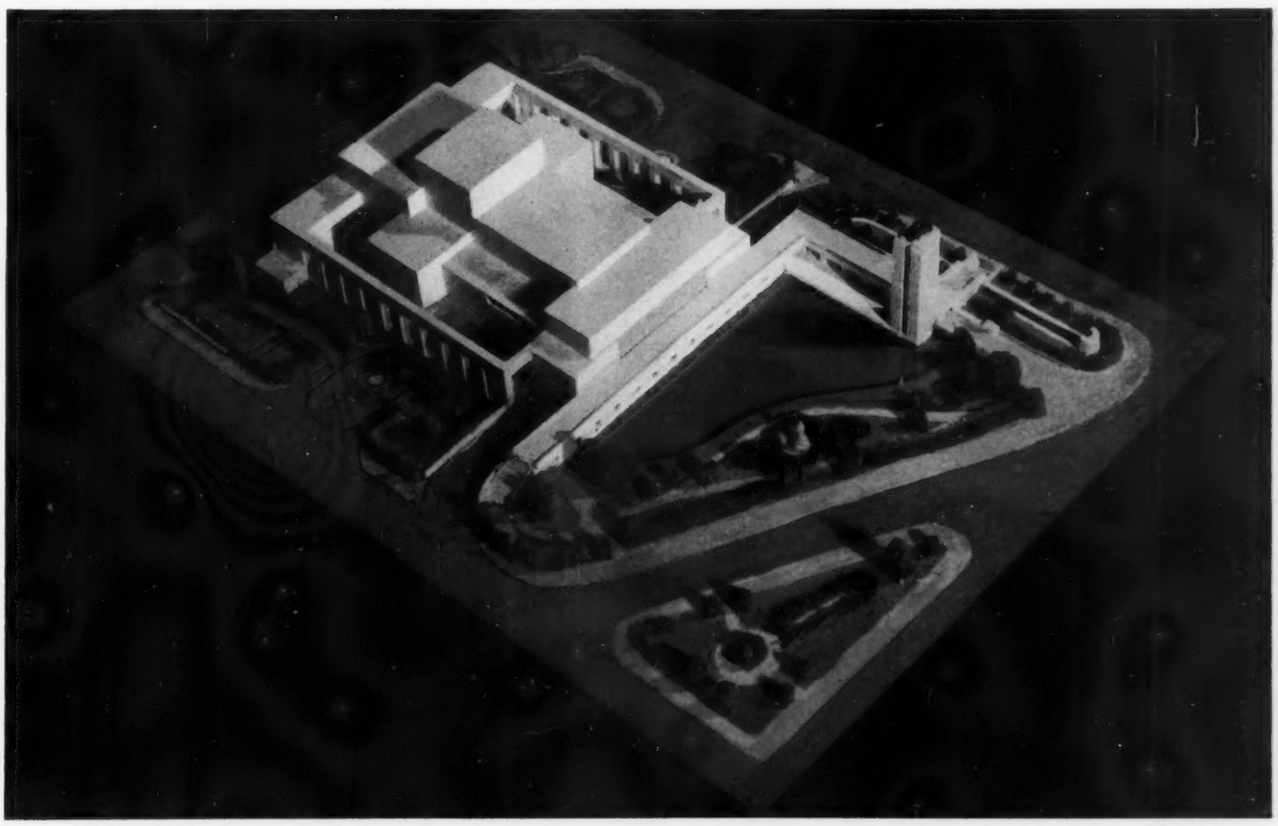




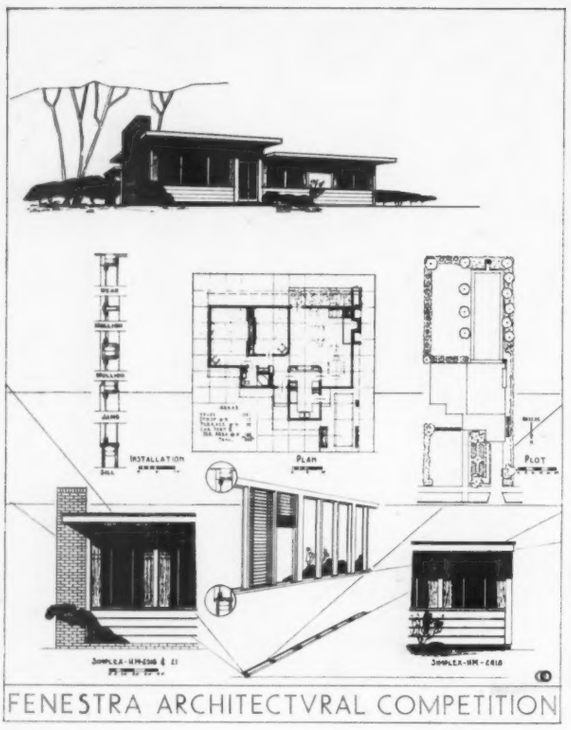
Two of the seven plan sheets prepared by Vassilieve and Lowenfish for the Opera House Competition are shown here. They are Sheet C, of the level of the entrance arcade giving access to a spacious vestibule from which monumental staircases at either end lead to the Grand Foyer above; and Sheet D, of the level of the Grand Foyer, the orchestra floor of the Auditorium, the stage and dressing rooms. Offices and storage space are found at lower levels at the rear and on the top floor is a scene studio. It should be noted that a motor drive and entrance are under the arcade



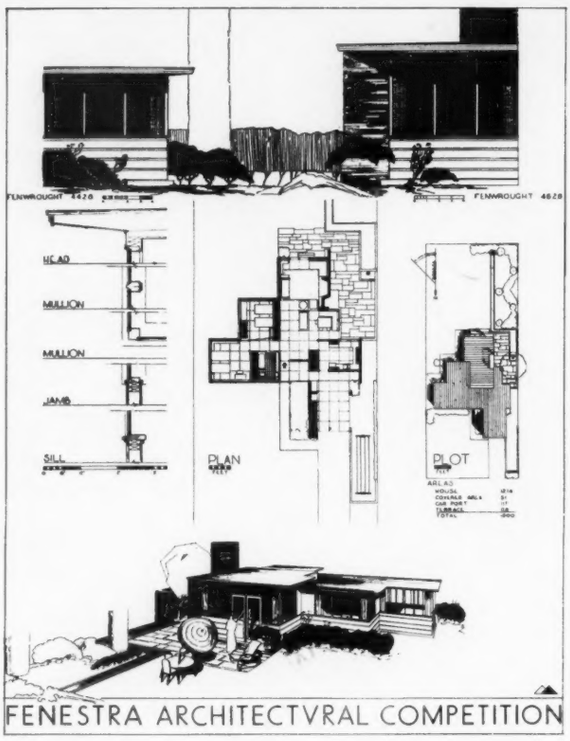
The prominent situation of the proposed Opera House, on a block of the downtown section of Belgrade, is well shown by the model of the Vassilieve and Lowenfish solution for building and site, as photographed here. The view from the rear, above, shows the Rue Nemanjina façade with the entrance to administrative offices, and rehearsal and dressing rooms. The view below shows the principal façade, also presented across-page in elevation. Note the terrace promenade



The principal façade of the Opera House designed by Vassilieve and Lowenfish is distinguished by a formal reflecting pool before the arcade and terrace promenade. This is the part of the building from which processions passing along the Rue Roi Milan, which is represented cutting across the foreground of the model, would be reviewed. The colonnades on either side of the Opera House, lending scale and dignity to the structure and also unifying the various forms, may be seen to advantage in both views of the model. Formal gardens at either side lend further dignity to the structure



First Prize *William H. Hidell, Jr.*



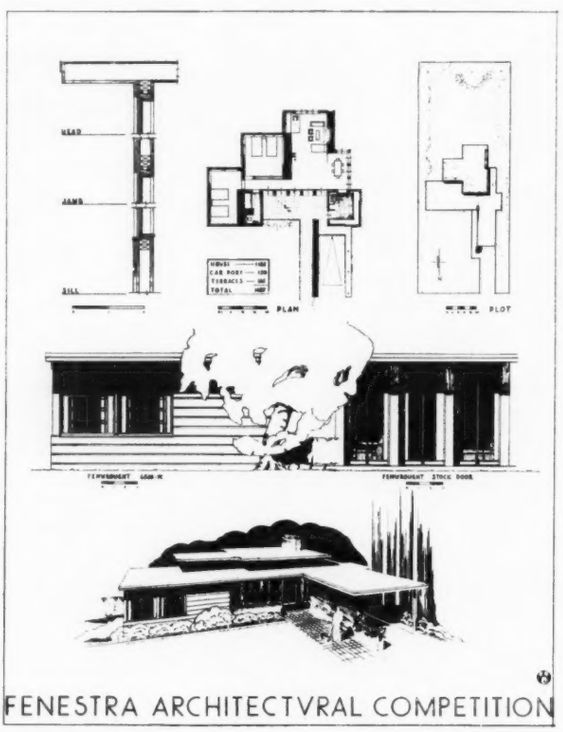
Second Prize *Harold E. Prinz*

TEXAS SMALL HOUSES

Prizewinners in a recent Small Home Competition conducted for architectural students of Texas A.&M. College, featuring the use of Fenestra "Fenwrought" steel casement windows, have been announced as follows: *William H. Hidell, Jr.*, first; *Harold E. Prinz*, second; *Gunter W. Kuetter*, third; *Vernon S. Smith*, honorable mention; *Frank G. Mothes*, special mention; and *H. G. Decker*, mention.

The Jurors—Herbert Tatum, O'Neil Ford, Arch Baker, J. Murrel Bennett, and Ralph Bryan—found that the 23 designs in the competition, most of them by fourth-year students, showed a similarity in treatment although no one style of home was indicated by the program. The horizontal treatment of the masses, and the simplicity of the designs, were considered in accord with Texas sites, but also significant as a favored solution for small-home design.

The problem called for the creation of a Texas house, using pre-fabricated Fenestra steel casement windows and thus implying research in this field. The area of the house was not to exceed 2400 square feet, including garage. The use of the rear part of the residence site as open-air living space was mandatory.



Third Prize *Gunter W. Kuetter*

COOPERATIVE STUDIO

Antonin Raymond has extended an invitation to 20 young architects to live and work with him for six weeks this summer, July 15 to August 30, on his 150-acre farm at New Hope, Pennsylvania. Applications should be addressed to Raymond at the farm, where he has transformed his old, stone, farmhouse into an Architectural Studio operated cooperatively by a small group of apprentices.

Some training in a technical school or architectural office is the only prerequisite for those who wish to work under Raymond this Summer. It is proposed to hold daily discussions of theory, and to develop practical problems in design. The men also will be grouped and apprenticed under Raymond's direction to build numerous structures in the neighborhood. Tuition, board and room will be $120 for the six-week term.

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The new Aetna Building in New York was designed by Cross & Cross, with Eggers & Higgins as Associates, primarily as light, quiet working space

PLANNED LIGHT

Notable for its extensive use of glass block to secure maximum light in the crowded insurance district of New York, the new Aetna Building at 151 William Street offers a striking contrast to the older buildings on the narrow street. Cross & Cross were the Architects, with Eggers & Higgins as Associates. The fronts on both William and Fulton Streets, as well as the rounded corner, are of glass block with limestone strips covering the steel framework, above the granite base. An unusual pattern is produced by the fenestration in the glass block areas. John W. Cross, of Cross & Cross, points out that the glass block is valuable for its insulating properties and also helps to reduce the office distractions from street noises, in addition to providing a diffused light throughout the building. Acoustical equipment to reduce noises inside, indirect electric illumination, and an up-to-date ventilating system are other equipment aiding in overcoming the problems of the noisy, crowded site. The roof, guarded by a pierced parapet, is designed for employes' recreation area.

SUMMER SESSION

In cooperation with the Smith College Graduate School of Architecture, the Harvard University Graduate School of Design is this Summer extending its courses, July 1 to August 10, to women for the first time.

Information concerning the work offered in architectural and landscape design may be obtained by addressing Professor Walter F. Bogner.

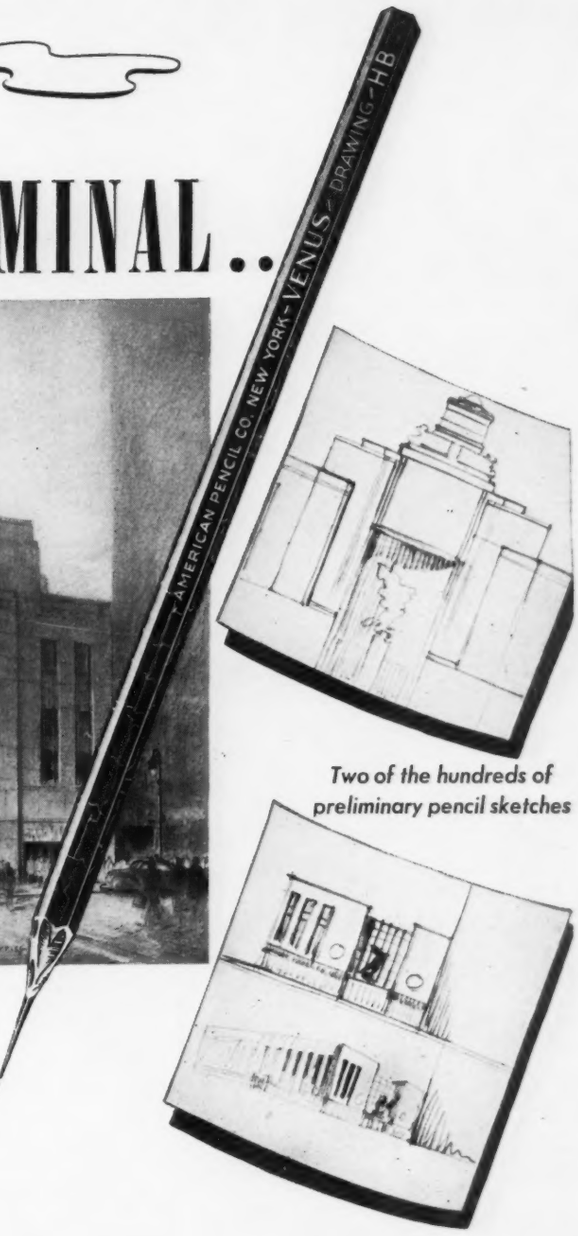
NEW FAIR STAMPS

The re-issue of colorful New York World's Fair stamps in sheets of 54 designs publicising the principal buildings and their architects has been announced by the Nicklin Company, of 110 West 42nd Street, New York. The sheet of stamps, reproduced on page 56 of our May, 1939, issue, now has a metallic overprint, "1940—For Peace and Freedom." They are intended for mail of Fair boosters.

ALPHA ALPHA GAMMA

The national convention of Alpha Alpha Gamma, fraternity of women engineers, will be held July 10-13 at the Beekman Tower Hotel, in New York. Members from all parts of the country are expected to attend.

The AIR LINES TERMINAL..



Two of the hundreds of preliminary pencil sketches

...It started with a pencil

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And withal, the building must rise on 42nd Street, New York, directly opposite Grand Central Station, one of the most congested areas in the world.

The architect, John B. Peterkin, worked entirely without precedent—took two years at the task and produced literally hundreds of drawings, sketches, renderings before ground was broken. And during all this time, one constant companion, one dependable tool—the trusty pencil.

And trusty it had to be—no suspicion of grit, no hint of harshness, the right degree of hardness or softness for every detail. So, quite naturally, it's Venus you find in most architects' offices and draughting rooms, for the exclusive Colloidal* Process produces lead of unequalled smoothness and uniformity, and Venus' 17 tones provide a range of blacks that meet every architectural need.

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Leaders of the architectural profession in South America, many of them prominent in public affairs, assembled in March at Montevideo for the Fifth Pan American Congress of Architects and proved generous hosts to the representatives of the United States — Julian Clarence Levi, of New York, and George Harwell Bond, of Atlanta. In response, our delegates presented to Government officials and to notables of the Congress several sets of "Great Georgian Homes in America," published for the Architect's Emergency Committee, and the Architect's Tea Set. Levi is seen in the picture above, at center, presenting a set of the books to the President of the Congress, Daniel Rocco, facing Levi at right. Mr. Bond may be seen at extreme left in white suit, and United States Minister Edward C. Wilson just behind Levi. The picture below is a candid shot of Alejandro Christophersen, saluted as Dean of Argentine Architects, at a Buenos Aires reception for delegates visiting that city following the Pan American Congress

FIFTH PAN AMERICAN CONGRESS PRAISED

Recorded discussions and resolutions of the recent Fifth Pan American Congress of Architects, held at Montevideo, Republic of Uruguay, are well worth the study of agencies in this country investigating town planning, professional relationships, education, etc., according to Julian Clarence Levi and George Harwell Bond, United States delegates at the sessions. Their report on the activities of the Congress, which has been handed to the State Department with a strong recommendation for participation in future Pan American sessions of the profession, stresses the community of interest and professional problems among the eleven nations represented by 386 delegates.

"Participation in it brought this country closer to the other American countries, not only through the architectural profession but also through the Press, which reported the proceedings fully," the delegates report. "In general . . . it was helpful in showing a similarity of problems in the different countries and of harmonizing national divergency of habit and approach."

POTOMAC PATTER

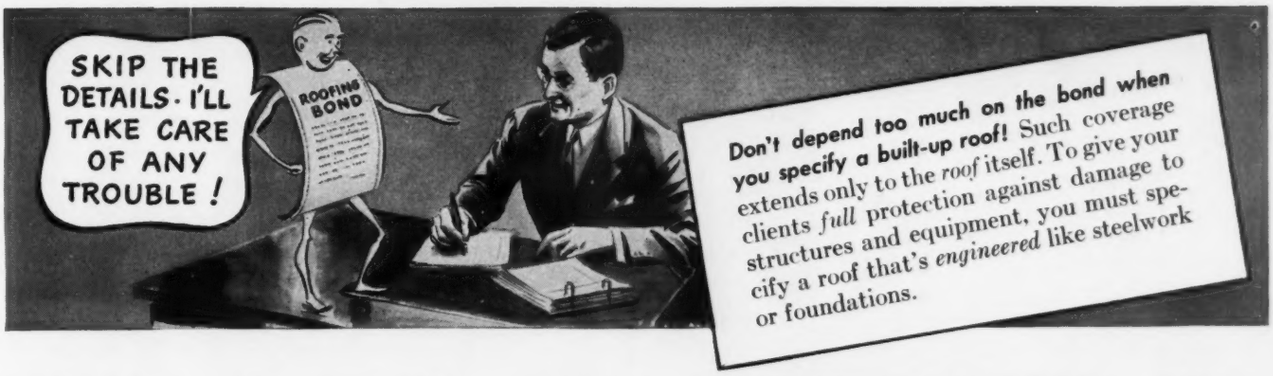
This "father and son" season brings into the limelight two sons of Federal Architects, Carl Cederstrand, of the Bureau of Indian Affairs and Lewis E. Twery of the Veterans' Administration. Carl Jr., last year's winner of Washington's Soap Box Derby, ushered in, via the radio, the current season's campaign for the youthful drivers, strictly amateurs, and their Soap Box racers, strictly high-class. "Soap-box" may have been the idea of the sponsors of these national derbies some years back, but these ambitious youngsters, with ideas and determination, have placed the designing and functionalism of these little coasters on a plane enviable to industrial designers and engineers. Considering that Papa or Uncle can only give advice, here's a field of endeavor in which American youth has shown surprising results. And our guess is that greater surprises are forthcoming.

Co-incidental with the above, the 1940 Derby chairman is another Federal Architect—Zeb T. Hamilton, of Public Buildings.

Twery's 16-year-old "pride and joy" burst forth in the direction of Pater's leanings. As a national student art award winner, Elliot R., garnered for himself a year's scholarship to Carnegie Tech. Like father like son! Both are outstanding delineators.

On April 30th, the Association of Federal Architects held the annual Spring dinner-meeting in the quaint Roumanian Inn. The food was quaint, but the service, quainter. One-third of the guests finished the third course before the second third finished the second course, while the last third licked their chops. This event was marked by the election of officers and the departure from the usually sophisticated or dignified entertainment of a professional group. Fan and/or bubble dancers, risque stories and other manifestations of doubtful propriety had been frowned upon by the upper-crust of the A.F.A. Naturally, such form of entertainment had been avoided. Somehow, the bars were dropped at this affair and from what we could observe, the upper-crust was right. It is to be noted that said U.C. was not present. Whether it was due to the fact that the program had been previously winded about, or whether

(Continued on page 66)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ROOFING BOND
Don't depend too much on the bond when you specify a built-up roof! Such coverage extends only to the *roof* itself. To give your clients *full* protection against damage to structures and equipment, you must specify a roof that's *engineered* like steelwork or foundations.

YOUR CLIENT GETS PROTECTION NO BOND PROVIDES when you specify a J-M Asbestos Built-Up Roof

LOOK at the problem of specifying a built-up roof this way:

If leaks develop at flashings or other vulnerable points, roof repairs are covered by the bond. But *no bond covers damage that such failures can cause to structure or equipment!*

The only sure way to protect clients against failures at these critical areas is to specify a roof that's as carefully engineered as the building. And that's why specifications for J-M Roofs are far more exacting than might be considered necessary. At every vital point, they have a "factor of safety" that gives far greater protection than any bond.

This engineering is backed by the finest materials that 60 years of roofing manufacture can produce. J-M Smooth-Surfaced Roofs are built of *asbestos* felts . . . can't burn, rot or dry out.

No wonder J-M Roofs consistently outlast their bonds . . . that scores are still in service after 25 and 30 years! For details and specifications, write Johns-Manville, 22 E. 40th St., N. Y. C.

Bonded for 10 years

23 YEARS OLD . . .

and still in its prime!

Typical of the long service given by J-M Smooth-Surfaced Asbestos Built-Up Roofs is this one protecting the Poly Prep Country Day School, Brooklyn, N. Y. It's just one of scores of J-M Roofs that are still in excellent condition long after the bonding period has elapsed.

JM JOHNS-MANVILLE

***Smooth-Surfaced* ASBESTOS BUILT-UP ROOFS**

THE ROOF WITH THE SAFETY FACTOR

(Continued from page 64)

they were allergic to Roumanian food, or whether they somehow knew in advance that the air conditioning system, which was on (we're taking the word of the maître) was incapable of cooling the spirits of the behavioristic guests is unknown to us. The fact remains that the dignity (?) of previous meetings was lacking. But the same old non-competitive elections were held. Karl W. Hartig, of Navy's Bureau of Yards and Docks, was honored with the Presidency. To support him, the other officers elected were as follows: Vice President, H. A. Magnusson, of Agriculture's Bureau of Agricultural Engineering; Secretary, Benno Hibler, Navy's Y. and D.; and Leslie J. Duffy, of Public Buildings, re-elected Treasurer. Let it be said in passing that Duffy did a grand job last year. He apparently knows the secret of keeping the Association's funds on the proper side of the balance sheet. The following were elected directors: E. R. A. Litzau, J. J. McMahon, F. J. Ritter, C. J. Dorman, W. R. Taylor, F. W. Southworth, F. A. Elliott, J. H. Swafford, I. C. Miller, L. C. Darnet, C. S. Moss, and H. E. Forsberg.

Besides the professional (?) entertainment provided, home talent was provided by Bill O'Hare and Rus Hills—two Public Building lads, whose elbow-bending produced unexpected talents.

The May meeting of the Washington, D. C. Chapter of the American Institute of Architects provided food for thought along three fronts.

Ralph Walker, whose informative discussion of the Japanese House is featured in the editorial section of this issue, spent some of his Tokio vacation in pursuits more enviable than note-taking for his American colleagues, as this picture of a Japanese dinner party shows. Those around the table are (left to right) Y. Fujü and Y. Yokogawa, both of Cornell; T. Shimura, Harvard; G. Matsuda, Cornell; Mrs. Walker and Mr. Walker; J. Minami, of M.I.T.; and J. Hirata, of Cornell

First. A custom that exists for only twenty years need not be considered a tradition. The D.C. Chapter has decided to fall in line with the program of the National body, and will revert its fiscal year from September to January, in order to coordinate activities and terms of office of the elective body with the Institutes'. The customary summer suspension is to be lifted, and Chapter activities maintained throughout the year, hot weather notwithstanding. Surprising enough, it was the old-timers who were quite favorable to the change. This should satisfy Horace Peaslee one hundred percent, inasmuch as the terrific problem of drafting a set of operative by-laws for the Chapter, though congruous with the Institute's, yet independent, in order to serve the Chapter's purposes, has been lifted from his shoulders.

Second. Congressional legislation

(Continued on page 67)

Higgins American Drawing Inks — The National standards for convenience and better craftsmanship through uniformity, even flow and true color

Sixty years ago Higgins introduced the American Waterproof India Ink which architects, engineers, draftsmen and artists have ever since found indispensable. Its opacity and non-fading, non-smudging qualities are required for accuracy in blue-prints or other reproduction, as well as resistance to temperature, weather and constant handling of the original.

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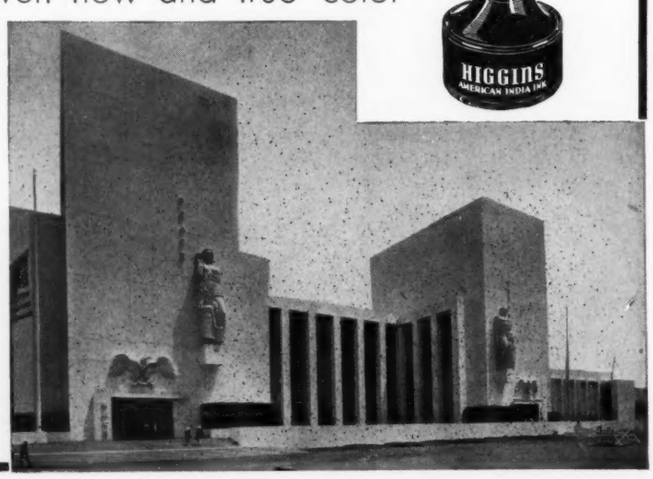
Specify Higgins on your next order and ask your dealer for one of the new Color Wheels showing Higgins Inks actually applied on drawing paper.



Federal Building, New York World's Fair, 1940.
Howard L. Cheney, Architect and Designer.

HIGGINS CHAS. M. HIGGINS & CO., INC.
271 NINTH STREET, BROOKLYN, N. Y.

(Continued from page 66)

dictating the use of materials in public buildings was discussed, with the result that a resolution was passed requesting the committee on Public Buildings and Grounds of the House of Representatives to report such legislation "unnecessary, unprofessional, unwanted and iniquitous." We interviewed Congressman Thomas R. Ball of Connecticut, a member of the Committee, on this matter, and learned to our satisfaction that the resolution to face all public buildings in the so-called War and Navy Rectangle with marble had been tabled. As a professional architect, Congressman Ball probably had a greater understanding of the problem than the other members of the Committee, and for the interest of the Government and architects, fought the resolution to a stand-still. Congressman Ball's office certainly does create an interest among his visiting constituents, and other members of Congress, who there may find themselves gazing at all matter and manner of architectural books and magazines, including your *P. P.* and the architectural library of the late Major George Oakley Totten.

Third. Last month we reported that the associates of the D.C. Chapter needed more time to submit a program of activities which they were undertaking, and which they wished to discuss. They were given more time at this meeting, but for some reason or another, their report lasted only a few minutes and did not cover the ground which we were led to believe would be. The associates started a series of group meetings of its own to discuss the conditions, the program, the activities, and the accomplishments of the parent body, the A.I.A. They felt quite strongly about revivifying the profession through the Institute, and an ambitious and well drawn program was finally conceived. However, this program was not presented. To the disappointment of the associate members who came to hear the original program of the associates presented and discussed at the Chapter meeting, Louis Stevens, the associates chosen leader, reported that they would, in the near future, present the architect's solution to the problem of "A Planned Community." The feeling of some of the associates who came prepared to discuss the comprehensive program is that they were let down. Who's afraid of whom?

RED

MERIT CERTIFICATES FOR SMALL HOUSES

Eleven Chapters of the A.I.A. in New York, New Jersey, and Connecticut are cooperating in sponsoring a judgment of recent residential work of registered architects in the New York metropolitan area, which will select small houses to be awarded Certificates of Merit, we are advised by Herbert Lippmann, A.I.A., of the committee in charge.

It was expected that application forms, judgment rules and regulations would be available through the cooperating Societies and Chapters not later than June 1. The award of such certificates has been featured in other parts of the country and is intended to applaud and publicize good design, planning, construction, and site planning by registered architects in the small house field. It is also intended to give duplicate awards to the clients for whom the premiated homes were designed, to encourage laymen's pride in standards of good taste.

Applications for consideration by the Jury will be received until September 1 and the Award of Certificates will be one month later. The cooperating sponsors are: New York Chapter, Brooklyn Chapter, New Jersey Chapter, Westchester Chapter, and Connecticut Chapter of the A.I.A.; the New York Society, Brooklyn Society, New Jersey Society, Queens Society, Bronx Society, Staten Island Society, and Westchester County Society.

BROOKLYN CHAPTER

The 50th anniversary of the founding of the Pan American Union was celebrated last month by the Brooklyn Chapter, A.I.A., with a special meeting which was addressed by Julian Clarence Levi, F.A.I.A., Chairman of the A.I.A. Committee of Foreign Relations and recently a delegate from the United States to the Fifth Pan American Congress of Architects at Montevideo, and by John B. Glenn, president of the Pan American Trust Company, New York.

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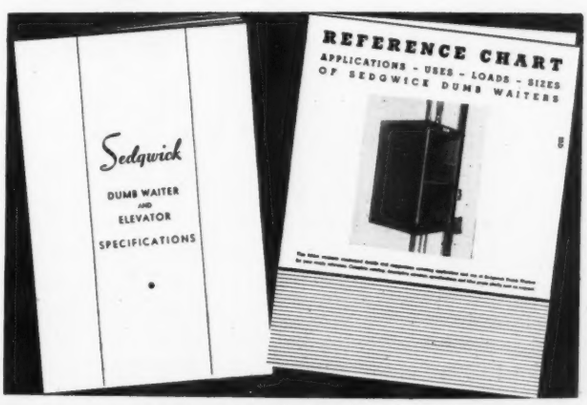
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AT LARGE IN THE LIBRARY

PORTRAIT OF A COLONIAL CITY, Philadelphia 1670-1838, *by Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard ($15.00, limited edition of numbered copies, 500 pages 7½" x 11", 252 illustrations and two maps—J. B. Lippincott Co., Philadelphia).*

On the second floor of Independence Hall is a large collection of Portraits of the Leaders of early Philadelphia Days. Each of the artists has presented each of his sitters in the classic manner: here and there a face may intrigue, to see the whole is monotonous. The subject of our review presents the houses of seventy-five of these men, their progenitors and progeny. The effect of the whole is analogous to that of the portrait gallery.

In this volume a sketch of the troglodytic first settlers is pushed out of the way for the onrush of the saga of the self-exiled followers of William Penn. County families burgeoned rapidly into a new aristocracy along the banks of the Delaware at a pace which sent (we suspect though our author does not admit) a goodly number of the first settlers scuttling back into their caves on the high river bank. Here they stayed for quite a while despite the Provincial Council's order of April 1687 to "Provide themselves with other habitations in order to have the Caves Destroy'd."

Mr. Eberlein, an authority on Philadelphia history and architecture, describes each house as it now stands, then accurately dates and details the changes which it has undergone. The style of the accounts is set and we go methodically from house to house. Once inside, we tour each with stops to look at the archives, the family correspondence, the records of the Quaker Meeting, the heraldic bearings; and to hear a polite anecdote, or a bit of political chit chat.

Twice our calls are stopped for a view of the changing city. Prior to the Revolution we see it as the commercial, social and political center of the Colonies. When next we see it the avid commercialism of the 1830's is making inroads into its charm and dignity. All the rest of the time we are with the Philadelphians who moved against elaborate backgrounds, sat for the portraitist and sulked through the Revolution, or opposed it. The houses, the people, the life as we find them here seem extraordinarily repetitious. All gentry—no rabble—poor city.

Mr. Hubbard's photographs and the illustrative material are well done, well-handled, and tantalizingly meager! They tie the descriptive commentary together quite well; a heroic achievement in view of the vast amount of material encompassed in this volume. But the index is inadequate.

You who are interested in the early periods of Anglo-American civilization will find joy in this authentic record of Philadelphia houses. We have here a finely turned out luxury item. We commend it highly for a few hours exquisite indulgence in nostalgic retrospect. J. C. S.

NATCHEZ — SYMBOL OF THE OLD SOUTH, *by Nola Nance Oliver ($2.00, 101 pages 6" x 8", illustrated—Hastings House, New York).*

The ante-bellum mansions and gardens of Natchez, Mississippi, whose owners are the self-appointed custodians of the gracious customs and culture of the Old South, are sympathetically recorded in this new handbook from the Hastings House presses, which also have given us the informative American Guide series and the American Landmarks books of camera impressions by Samuel Chamberlain.

A point of special interest for sightseers and antiquaries, because of the 75 or more plantation homes carefully preserved there, Natchez is annually the scene of quaint Spring Pilgrimages during which these scenes may be visited by the public. Original furnishings and heirlooms of the builders of Natchez are preserved by the present owners, most of them descendants of the planters of the early Nineteenth Century. Even the "company dress" of great-grandparents is donned when the town is host to Pilgrimage throngs, offering guided tours, entertainments in the old houses, balls, and pageants.

These are the homes shown in this book in more than 100 pictures, some unpublished before, and described informally by the author. Most of the photographs were made by Earl Norman.

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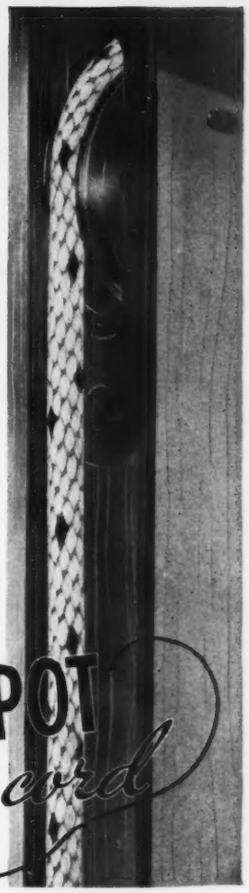

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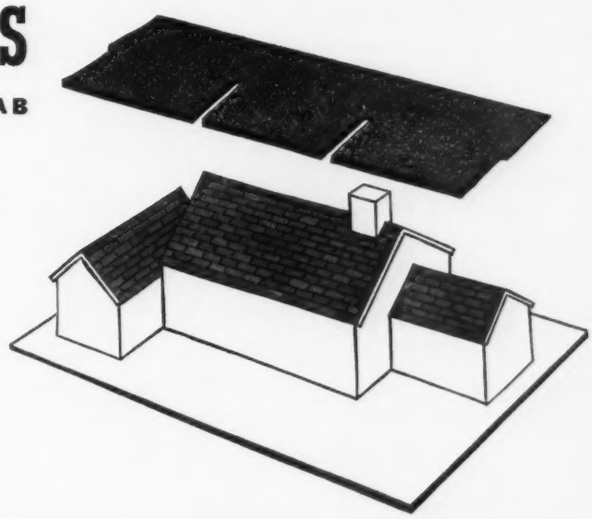
HIT OF THE SHOWS

THE NEW BARBER GENASCO MAGNATAB



It meets with the approval of the F. H. A. and the strict requirements for roofings on F. H. A. financed buildings. It has the approval of the Underwriters Laboratories, Inc., withstanding all the tests that entitle it to a Class C label. It made a hit at the 1940 Lumbermen's shows all over the country. And now it's making a big name for itself with architects, builders and home-owners.

It's the *Magnatab,* Barber's brand-new shingle!

The new Magnatab is the only 240-lb. shingle made with genuine Trinidad Native Lake Asphalt, the long-wearing natural asphalt which is *The Vital Element* in all Barber Genasco Roofings.

And it's "color-styled" too. Howard Ketcham, one of America's leading color experts, has provided four smart new colors for the Magnatab—Blue, Green Tweed, Red Tweed and Mahogany—plus five other attractive colors.

We'd like to send you details about the new Magnatab and other newly "color-styled" Barber Genasco Roofings. Barber Asphalt Corporation, Barber, New Jersey.

Nationally advertised Barber Genasco Products, made with The Vital Element, *include: Bonded and other types of Built-up Roofings, Shingles, Sidings, Roll Roofings. Other Barber Products include: Waterproofing Asphalts and Fabrics, Resurfacer, Asphalt Protective Products (Plastics and Liquids), Spandrel Beam Waterproofing (Spandrel Cloth and Cement).*

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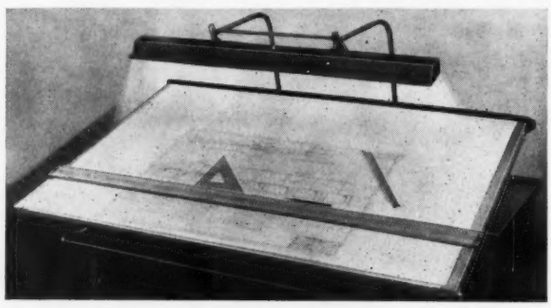
NEW PRODUCTS

FLUORESCENT DRAFTING LIGHT

The Hamilton Manufacturing Co., Two Rivers, Wis., has recently placed on the market the new No. 1810 fluorescent table light for use in drafting rooms. Besides giving the closest approach to a north light the fluorescent lamp in the new fixture also provides a cool light.

The new Hamilton fluorescent light is built into a 44 in. long reflector, so that it can cover the entire



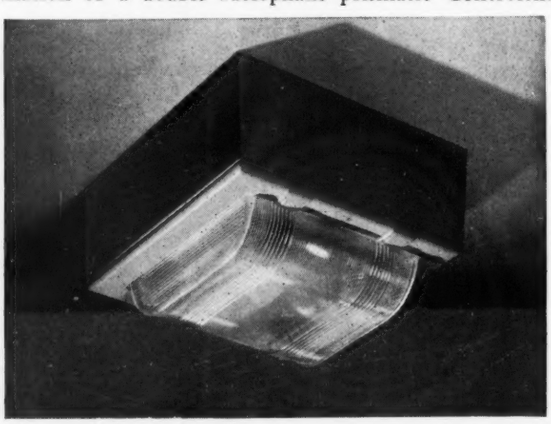
drawing table surface, giving enough light on any part of the table for close drafting work. The light is adjustable and may be pushed back when not in use.

There is a trough on the front edge of the reflector that may be used for pencils, triangles, etc. The new light comes complete, ready to use with lamp and transformer.

STORE COUNTER ILLUMINATION

The Holophane Co., Inc., 342 Madison Ave., New York, N. Y., announces the introduction of a new lighting unit, known as the Counterlite, for the lighting of store counters. The new unit is a precision lighting instrument specifically designed to produce illumination that sells.

In order to make the light pattern conform to the typical counter—long and narrow—a highly complex prismatic construction was necessary. The optical combination of a double Holophane prismatic Controlens,



reflector and 300 watt lamp was evolved. This optical combination lays down an elongated, asymmetic, elliptical pattern of light along the counter, with a strong vertical component of light to stream off on the shelves and adequate spill to give satisfactory illumination along the aisles and traffic areas. The contour of the Counterlite, which is available for recessed or exposed mounting, and its external prismatic surface detail are in directional harmony with the counter.

In many stores Counterlites alone are said to be sufficient to provide illumination for the entire store interior.

A NEW SERVICE FOR ARCHITECTS

The architect who has encountered difficulty in giving a residential client a clear vision of the color tones and design of the roof selected for his home will applaud the initiative of the Keasbey & Mattison Company in preparing an Architects' Color-Tone Work Kit enabling the designer to combine and blend roof colors so that they can actually be seen by the client.

The kit consists of a substantial binder containing color swatches corresponding to roof tones of the Century No. 92 K. & M. roofing, visualization sheets, and an instruction folder. The swatches can be detached easily and set up in combinations or special blends on the visualization sheets. Thus a "pre-view" of the roof chosen for the house is possible, with the consequent advantage of making adjustments or changes as required. Architects and designers who have used the kit report that they have found the new method affords greater flexibility . . . and stimulates freer solutions . . . than the old method of ordering roofing by catalog color, etc.

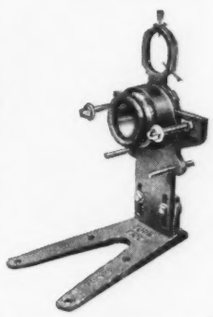
The Color-Tone Kits are available to architects and may be obtained upon application to the Keasbey & Mattison Co., 1940 Butler Ave., Ambler, Pa.

The K. & M. color experts also have prepared Color-Tone "cool blend" and "warm blend" combinations of roof colors for the ready use of architects and builders. A demonstration card, the Blend Roller, with a cut-out of a cottage which may be rotated over five different color combinations, is supplied on request.

NEW LINE OF ENGINEERED CARRIERS FOR WALL FIXTURES

The new line of Zurn engineered carriers for wall fixtures recently announced by J. A. Zurn Mfg. Co., Erie, Pa., introduces well-known basic engineering principles into carriers for supporting wall fixtures. These carriers are said to eliminate the ever-present risk of damaging strain on the wall construction as well as to overcome installation difficulties.

Each Zurn engineered carrier is packaged as a separate unit. This not only makes the units easier to handle both in the shop and on the job, but it also protects against damage, corrosion, and loss of parts. Each package contains a complete set of installation instructions for installing the particular type of carriers the package contains.



The basic line of Zurn engineered carriers includes 25 different styles—a type and make for supporting every type and make of wall fixture. The complete line is illustrated and described in detail, together with necessary specification and installation data, in the Zurn carrier catalog.

Copies of the catalog or data sheets on carriers for wall fixtures are available upon request to J. A. Zurn Mfg. Co., Erie, Pa., on business letterhead.

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Blue prints, made from drawings produced from ordinary hard drawing pencils on this new medium, have a solid background and sharp white lines. On Blacline prints the detail is solid and sharp, the background is uniformly white. The opacity of the pencil detail due to the drawing surface and the extreme transparency of the drawing base both contribute to the printing results.

Further advantages of this unique product are its strength and body. The back or reverse side is dust protected by the ice glazed finish, similar to the reverse side of tracing cloth. The surface is moistureproof and the cost is less than one-third of the price for tracing or pencil cloth.

The standard rolls are 20 yards long, 30, 36, 42 or 54 in. wide. It is also available in sheets plain or printed.

NEW DYE FOR CEMENT FLOORS

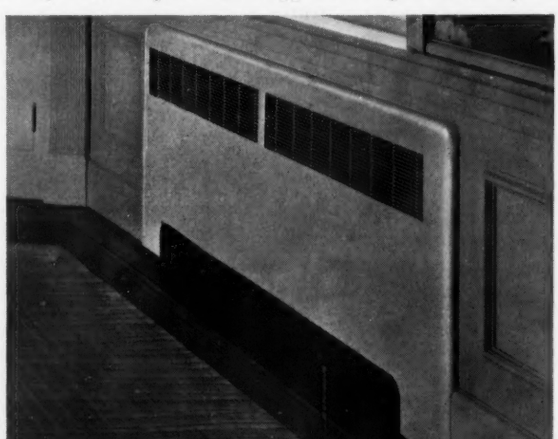
A new material, known as Tamms Floor Dye, that not only colors cement or concrete floors but also penetrates the pores forming a water-proof surface, is manufactured by Tamms Silica Co., Chicago. It is adaptable for both interior or exterior jobs.

The new floor dye comes in six attractive shades. It dries to a flat finish, is void of gloss or glare and stays put almost indefinitely.

TUTTLE & BAILEY COPPER CONVECTORS

A new line of copper convectors has been introduced by Tuttle & Bailey, Inc., New Britain, Conn. They are offered in three types—R and RO, which are recessed convectors and F is a free standing or semi-recessed convector.

The all-copper heating element is light, durable and sturdy. The shape of the copper tubing is carefully de-



signed to combine minimum resistance to air flow, with maximum contact with fins and ample capacity for the heating element. All joints are welded to prevent the loosening of contact between fins and tubes. The welded copper headers, besides preventing any possibility of electrolytic action, require a minimum of space and hence allow the use of the greatest number of fins for a given length of element.

Tuttle & Bailey copper heating elements will work equally well with gravity or forced circulation hot water and one or two pipe steam jobs.

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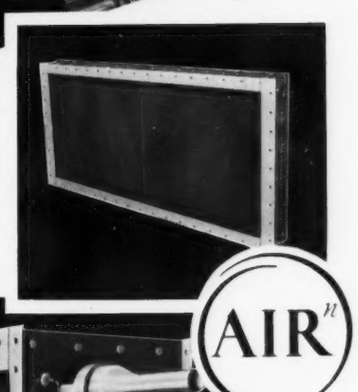
Another Hotel

HERE correct heating and air conditioning receive the attention of (left to right) Mr. D. W. Hickey of D. W. Hickey & Company, the contractors; Mr. R. C. Reinecke of Ellerbe and Company, architects and engineers; Mr. S. S. Shawhan, supervising engineer for the Blackhawk Hotels Company, Davenport, Iowa, which company operates the Hotel St. Paul; Mr. Byron E. Calhoun, manager of Hotel St. Paul; and Mr. William McNamara, Twin City representative of The Trane Company.



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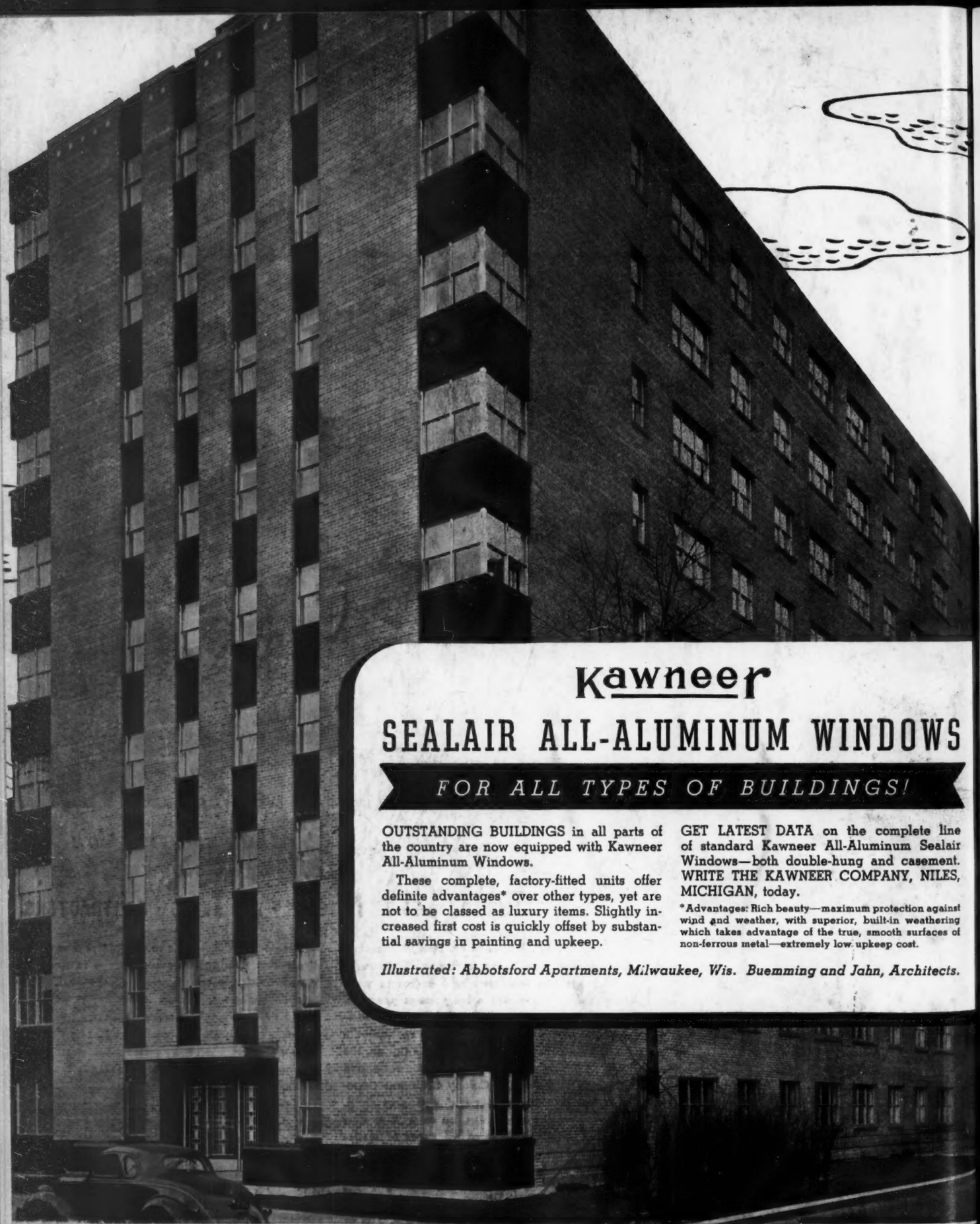

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